

FRONT: THE DYING ART OF BINGO • 5 / FILM: BOLLYWOOD FOR BEGINNERS • 35

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by DAVID BERRY • 34

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According to Yugoslavian music fans, Calgary's the Dudes are a better band than the Hives or Nelly Furtado or Jet or even, er, Roxette and Nickelback. In fact, according to a list of the world's 100 best bands compiled by the Yugo equivalent of MuchMusic, they're almost as good as Björk. So why does their lead singer still have to support himself with a day job frying chickens? Read our story and find out • 34

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The 5,000-year-old man

Outsider gerontologist Aubrey de Grey thinks the aging process will soon be obsolete

BY CAITLIN CRAWSHAW

He's not suggesting that he's stumbled upon some sort of serum of eternal life, but self-taught gerontologist Aubrey de Grey does think that with the right amount of tinkering, science can indeed make people live forever.

De Grey is bringing his radical views on aging to the University of Alberta on Tuesday (February 15), where he will discuss the potential benefits of medical intervention in

the aging process within our lifetime. While the field of gerontology—the study of how we age—has long interested him, de Grey only entered the field in the mid-'90s after a career as a computer scientist at Cambridge University. In his talk, he proposes that the development of "rejuvenation therapies" to ward off aging in humans could happen within about 30 to 100

years. "The only thing that might change that is if over the next 10 years from now, the funding is good enough," de Grey says. This period will be critical, he explains, as he predicts that within this span of time scientists will dramatically improve the longevity of mice. If

this is the case, the public is likely to back the project with the capital needed to develop the technologies for humans. "I think that sort of result will be enough to convince society that we can actually do something about aging in humans fairly soon," he argues, "and that will change everything."

To help the process along, de Grey has helped create the Methuselah Mouse Foundation, which is offering substantial financial awards to scientists who can profoundly increase the lifespans of mice. The award's name—the "M-Prize"—is a variation on the X-prize, which rewards researchers working to create low-cost space flight for the development of space tourism.

De Grey's theory is reasonably

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VUE WEEKLY

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Tel: (780) 426-1996
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Issue Number 486

February 10-16, 2005

available at over 1,400 locations

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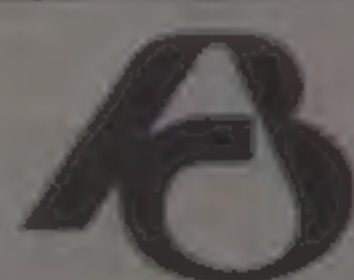
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Wally Yanish, Clark Distribution

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Publications Mail Agreement No. 40022989
Return undeliverable Canadian
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AND NOW A WORD FROM
EDMONTON'S CHIEF OF POLICE...

THAT'S A NICE
STAKEOUT,
BOYS...



WITH SINCERE APLOGIES TO THE SWIRLERS



news roundup

BY CHRIS BOUTET

COPS: GONE CRAZY?

Oh, the Edmonton Police Service: they're good at a lot of things—but thanks to an apparently ever-present but rotating handful of bad apples, maintaining a positive public image just doesn't seem to be one of them.

If you, like me, have been using all your newspapers to make papier-mâché hats instead of as sources of information for the last few months, you probably haven't heard that the EPS's problems started way back in November, when seven EPS officers attempted to run a sting operation against cop-critical *Edmonton Sun* columnist Kerry Diotte and police commission chair Martin Ignasiak. The story goes that the cops were responding to an "anonymous tip" that Diotte and/or Ignasiak, who were at the same party at Overtime Bar and Grill, were planning to drive home drunk, and so the intrepid officers, hating when people drive drunk, decided to stake out the party and attempt catch one or both red-handed, commenting over the radio all the while how sweet it would be to catch these guys and discussing how they should make it look like mere coincidence when they got their men. But the sting was foiled when both men took cabs home, and foiled even further when an *Edmonton Sun* employee turned out to have been listening in on the radio conversation over a police scanner back at the office. Last week, the transcripts of the spite-filled and vengeful radio chatter were circulated with much media fanfare.

According to reports from the Canadian Press, EPS Chief Fred Rayner announced last week that disciplinary hearings will be held, but insisted the sting operation was routine and not targeted out of spite. However, Harvey Cenaiko, Alberta's solicitor general, was not as confident of that fact, stating on Monday that officers' actions were "extremely unprofessional."

"It's obvious from reading that transcript that there's a number of officers—not the whole Edmonton Police Service—that partook in activity that was extremely, extremely inappropriate," Cenaiko told CP. "It's very upsetting. What happens is that it places a black mark on the whole Edmonton Police Service and it shouldn't. There are a number of officers there that have done something that is totally irresponsible, totally wrong."

Cenaiko, who has the power to call a public inquiry into the matter, said he planned to meet with his department staff, police commission staff and Chief Rayner before deciding what action to take. Rayner, reported CP, was not available for comment on that particular press day—nor will he be on future press days, apparently, since it was announced Tuesday that the police chief took an immediate medical leave of absence. Which, like the sting, was probably a total coincidence.

(Postscript: Man, this story just keeps going—one day after taking his leave, CP reports that commission chairman Ignasiak announced on Wednesday that in order to "ensure that there is a high level of confidence in the police service and its members," Chief Rayner's contract has been terminated. A replacement has been appointed, although not officially named as of press time.)

KLEIN: NOT EVIL?

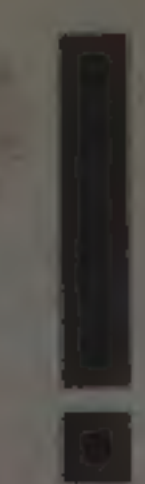
So, uh... yeah! In an almost unsettlingly uncharacteristic display of benevolence and attentiveness to the plight of Albertans, Premier Klein announced Tuesday

evening during that televised fireside chat thing he does every year that the province will use its estimated \$6 billion surplus this year to pick up the tab for any institutions planning on raising tuition next September. Also eerily, in the long term, Klein promised to deliver a revamped tuition policy that will ensure that Alberta will offer one of the most affordable post-secondary educations in the country. "We will do whatever it takes to make sure money isn't a barrier to attending Alberta's post-secondary institutions," said Klein. "It will be the most innovative, entrepreneurial and affordable tuition policy in the country."

Yeah, I know. Creepy. Even creepier, however, was that the amends-making wasn't over yet: in the same speech, Klein also noted, seeing as Alberta's minimum wage, at \$5.90, is the lowest in the country, the Tory government has plans to raise it for the first time since 1999. While Klein didn't mention any specific numbers, the widely held expectation is a jump to \$7 an hour.

Despite the overall positivity of the news, Klein opponents had little trouble criticizing the address, particularly the premier's announcements about post-secondary education. "It's a political act, a symbolic act, and not anything that provides long-term benefit to our post-secondary institutions," said Alberta NDP leader Brian Mason in an interview with the CBC. "The tuition freeze is a freeze for only one year, and it will freeze tuition at the highest levels they've ever been in this province. They have tripled under Klein's watch, and they are among the higher tuition fees in the entire country."

U of A Students' Union President Jordan Blatz agreed with Mason, but seemed a little more optimistic about the whole thing. "So he froze the fastest-increasing tuition in the country," Blatz told the CBC. "But the premier and the provincial government have listened to the concerns of students and they took a huge step for us. A big gift for the students of Alberta. Definitely an encouraging sign." ☺



vuepoint

BY CHRIS BOUTET

Ernst case scenario

As Canadians, we sure love freedom of speech. But at the same time, we know that freedom isn't all rainbows and puppies; it's got its drawbacks. Like, for example, when people use it to express outright reprehensible and arguably hateful beliefs, which invariably puts people in an awkward spot, forcing us to come down on one side of the issue or the other. In this sort of situation, you're either a freedom-lover or -hater, and all those uncomfortable moral gray areas are swept aside.

I bring this up because there were a few demonstrations orchestrated in Canada and the U.S. over the week-end to protest the ongoing detention of one Ernst Zundel by the Canadian government while a case is made for his deportation back to Germany. Zundel, as one protester put it, is "a political prisoner in jail for speaking his mind"; the Canadian government, however, justifies his high-on-two-year detention by suggesting that Zundel qualifies as a potential threat to national security—a terrorist. Hearing that, I think most people would agree that the case sounds pretty cut and dried: let's free Ernst Zundel. But things get a little more morally complicated when you find out a little more about Zundel's background.

Zundel, it's reported, was expelled to Canada from the States in 2003 for alleged immigration violations, where he now waits to find out if he'll have to go back to Germany to face prosecution for his past as a Nazi sympathizer and Holocaust denier. Since the late 1970s, Zundel has operated Samisdat Publishing, one of the world's leading distributors of Nazi propaganda, and since 1995 has been a key content provider for a website dedicated to Holocaust denial. Yep, according to ol' Ernst here, the Holocaust never happened. And now, say the protesters, he's in jail for speaking his mind, and we should band together and bust him out.

Well, I've gotta admit, I'm torn. I mean, I heart freedom as much as the next guy, but, man, the guy's a Holocaust denier, for God's sake. He's dedicated his life to spreading a blatant lie meant to at best trivialize and at worst outright erase one of the greatest horrors mankind has ever known. Morally speaking, it's a little hard to extend the argument of freedom to cover people like Zundel.

It's a touchy subject, and I have a hard time settling down on either side of the argument. But perhaps a good compromise that would see everyone made happy would be to, yes, free Ernst Zundel. Then cram him on the next plane to Germany so he can face the consequences of his actions. ☹



Is this the death of bingo?

Despite a growing number of dauber-wielding hipsters, the traditional bingo hall faces an uncertain future

By EMMA SASSE

The roads are bad when I show up, but there is still a decent number of mid-sized sedans in Allendale Bingo's parking lot. Nobody's shattering any stereotypes at the Allendale tonight: jeans and T-shirts, sweats and BUM Equipment hoodies are the norm, and few are without bingo's holy trinity—cigarette in one hand, dauber in the other, and a cup of greasy styrofoam Nabob. Twelve o'clock: the hum of fluorescent lights is about the only thing audible above the monotone of the caller's B-7s and O-43s, as the volunteers shuffle absently between the aisles, doling out new cards and longingly checking their watches.

Things remain church-quiet until halftime, when the deep fryers are fired up and the coffees topped. Chitchat ensues as good-luck teddy bears, charms, keychains and pictures are dutifully rearranged to accommodate chicken fingers and fries 'n' gravy. The room is dominated by overweight women, whose breasts heave as laughter and Craven A coughs punctuate the small talk with the neighbours. Yes, people actually *talk* to each other at bingo—social interaction is part of the game.

It's a different story, however, a short car-ride down Argyll Road, through Edmonton's industrial wasteland of auto body and gun repair shops, Chevy dealerships and bridal supply stores. The Edmonton Casino's parking lot is packed with shiny pickups, dirty minivans and beat-up Toyotas. Inside, gamblers defy stereotypes: every walk of life is here. Small talk is absent in the casino. The only thing folks have in common is they're all doing their part to contribute to Alberta's reputation for the highest per-capita gambling revenues in Canada.

According to the bingo industry, about 8,000 people play bingo in Edmonton on an average day. That might seem like a lot, but consider this: Alberta's gaming revenues shot

up by a third in the past seven years, but bingo's revenues plummeted about 35 per cent. Gambling stakes are high in Alberta—we bring in more revenue from gambling and lotteries than we do from conventional crude oil royalties—but bingo's not part of the bonanza. In Edmonton, circumstances are conspiring against the game, and the charities that still rely on bingo are likely in for a rough 2005.

THE LION'S SHARE of Alberta's gambling revenue—a full two thirds—comes from what Garry Smith, a gambling researcher at the U of A, calls electronic formats: VLTs and slots. "Bingo's been cannibalized by other formats," says Smith. "Bingo's tried to go electronic as well, with the digital cards and bigger prizes. But it's not fast enough. The stakes aren't as high.... You can't win as big, but you also can't lose that much. That's one of the good things about it—there's a limit to how much you can play in a sitting, unlike the machines." Are electronic formats pulling away gamblers because they're more addictive? "Partly," he replies, ever so carefully.

Poor bingo. What Jeff Paches, an Edmonton bingo landlord, calls the game's "social responsibility—you can't lose your house playing bingo" is what keeps it from raking in the cash like the casinos do. But bingo is not alone. Garry Smith says Alberta's horseracing industry was hurting too, but they've just installed a slot emporium at Northlands, and voilà—the place is doing well again.

Retaining volunteers is also a challenge. Hundreds of Alberta charities get funding from working bingos, and back in the day they were a highly coveted source of revenue for everyone from the local soccer team to the diabetes foundation. But as the game fell on comparatively hard times, groups with the luxury of other sources of revenue turfed their bingos. CJSR, the University of Alberta's campus and community radio station, is an entirely volunteer-run organization that used to rely on bingos for some of its operating budget. "It was just not worth it anymore," says CJSR program manager Daryl Richel. "The work was unpleasant. It was labour-intensive and smoky. Nobody liked it. And there just wasn't that much money coming in anymore. Plus, our station is supposed to

be the voice for the voiceless, and here we are taking money from gambling. In my opinion, it was just unethical."

And this summer, things are about to get worse in the world of bingo: Edmonton's smoking ban will come into effect, and bingo players will be disproportionately affected—63 per cent of bingo players smoke, compared to 23 per cent of the rest of the population. Bingo's foundational tripod—the smoke, the dauber, the bad coffee—is about to have one of its legs kicked out from under it. In Manitoba, according to Smith, bingo business dropped about 20 per cent, but is now showing signs of recovery.

Piled on top of this tale of woe is the looming Enoch Casino—a development that has the potential to put Edmonton's bingo industry on a train bound for nowhere. Jeff Paches, who runs three halls in Edmonton, becomes almost apoplectic when the topic of Enoch Casino is broached. At Enoch, gamblers will be able to puff away to their heart's

discontent, as municipal smoking legislation—or even a provincewide smoking ban—doesn't apply on First Nations land. "The smoking ban will be a license for Enoch to print money and will hurt all Edmonton charities," says Paches. "Enoch will capitalize on the fact that there isn't a level playing field [on the smoking issue]. I'm not very optimistic. The trouble bingo's seen is nothing compared to what is about to happen if that casino goes through."

GAMBLERS MAY BE finding bingo a little too gauche and not quite addictive enough, but Edmonton's hipper-than-thou crowd is just catching on, proving that it's not the game that's in trouble, just its perceived value to the gambling set. Brad England, owner of the New City Likwid Lounge, started Tuesday night bingo a year and a half ago; he's now playing host to more than 200 people a week. "People don't pay to play" he says. "They just come down and have a good time. Any given night gets pretty crazy—tiebreakers are often feats of strength like leg wrestling or breakdancing or riding a tricycle around an obstacle course. People are getting really emotionally attached to bingo night. Other places are copying us now, and I don't blame 'em. Bingo's popular."

The Black Dog also hosts regular bingo tour-

naments, and the game's ironic redeployment adds a little variety to every second Wednesday night. Callers Tim and Matt don carrot and tomato costumes, and create a "toxic but fun" environment where patrons are regularly insulted and berated by a vegetable and a fruit. "We have themes and crappy prizes that are silly but practical," says Tim the Carrot. "Last week I gave away a shit kit—noseplug, air freshener, a book and some toilet paper. We have a limited budget and I kind of like it that way. We don't allow daubers; we make people play with pennies. So sometimes things get pretty rowdy and pennies come flying at us... but we do it for the art."

It's unlikely, however, that the conventional bingo halls are going to bust out the tricycles and carrot costumes any time soon. Garry Smith figures bingo halls will have to bring in slots and VLTs in order to keep afloat. "What's killing them is what will save them," he surmises. "If they are allowed to do this [by the government], they'll survive. If not, they won't."

As for Paches, he says the industry he's put 20 years into will know when to fold 'em after July's smoking ban. "If we don't get a level playing field with the Enoch Casino," he says, "I predict half of our bingo halls will close within six months of the smoking ban; that's nine halls in Edmonton. It will be pretty devastating, especially for the charities."

The picture Paches and Smith paint is bleak, but not as bleak as the cold, hard facts of gambling addiction—a habit that affects not just people but governments too. As governments allow their revenue base to be eroded by never-ending tax breaks for the private sector, their revenue increasingly comes from its citizens' pockets—if not through user fees or consumption taxes, then by "voluntary" taxes like gambling. "[Governments] call them gambling revenues," Smith says, "but what they really are are losses, in a social sense. Governments, and not just Alberta, call it 'gaming' as a euphemism to make it sound less dangerous than it is. They want people to think it's harmless entertainment. Is it harmless? No."

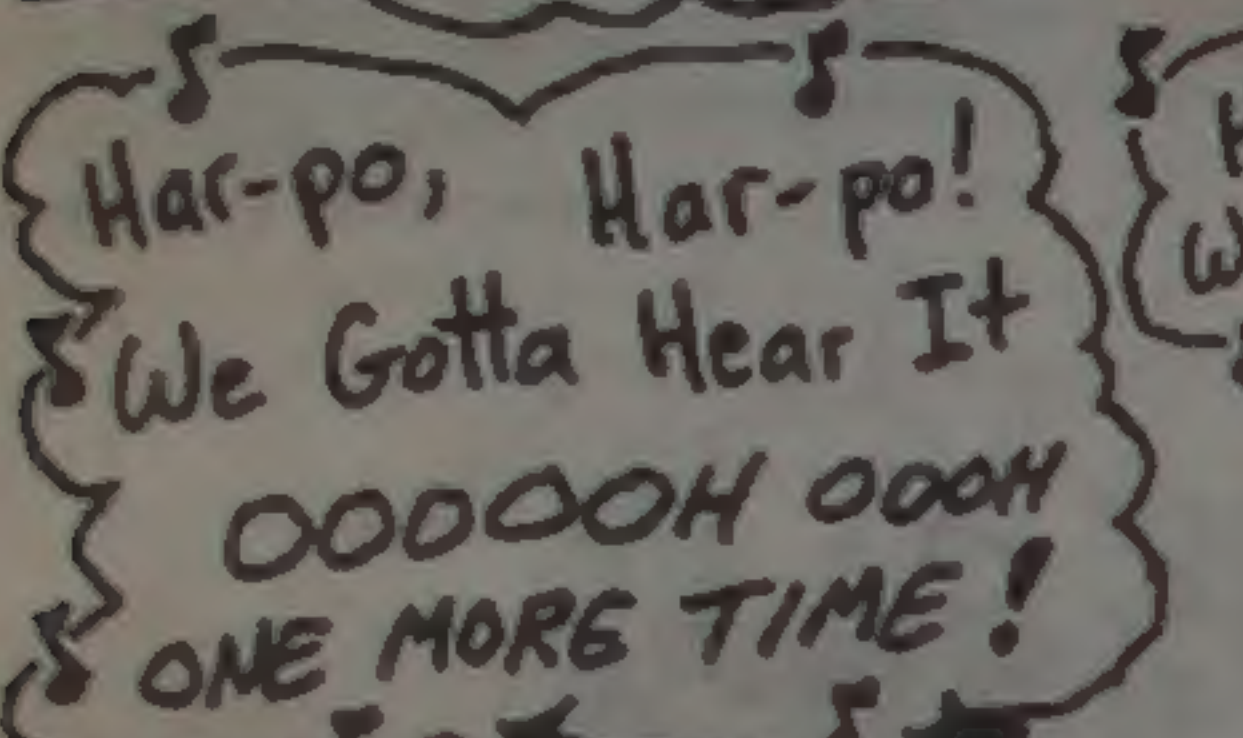
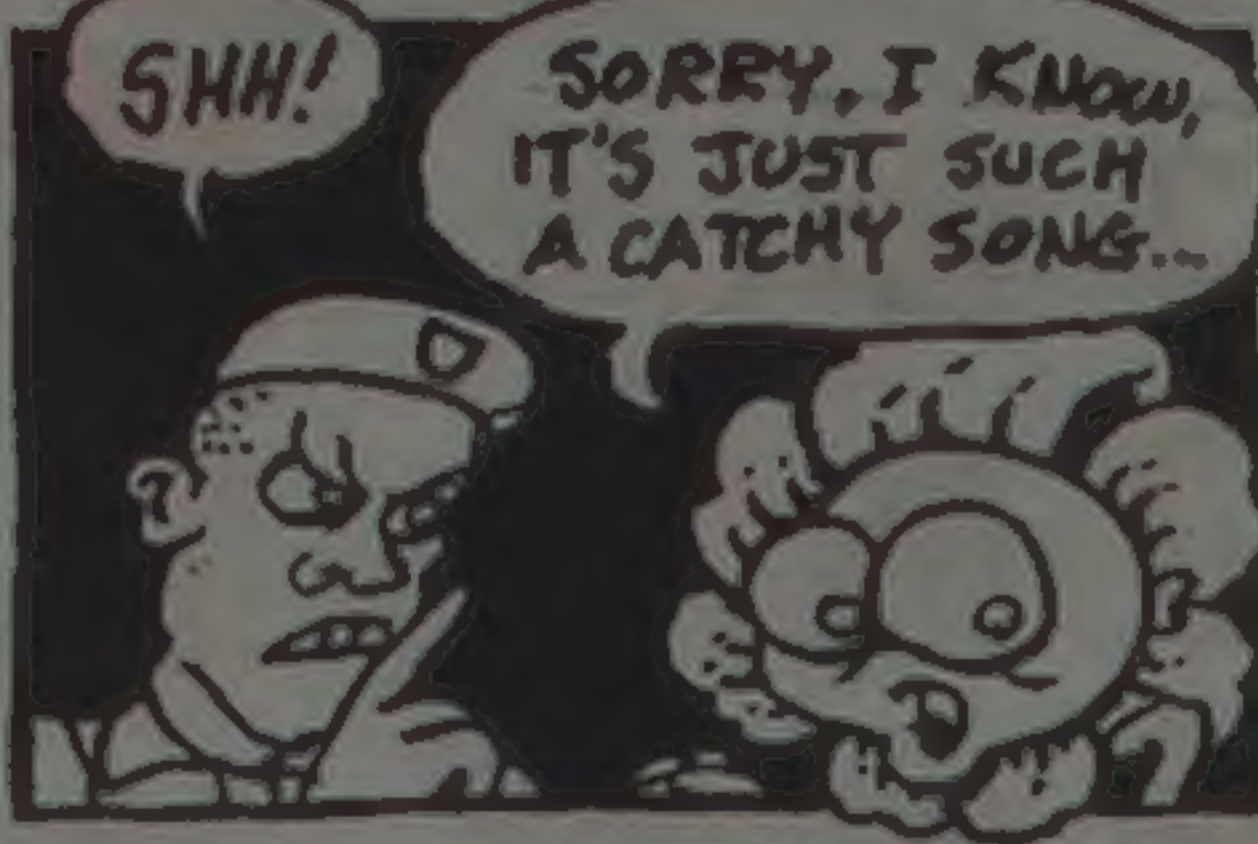
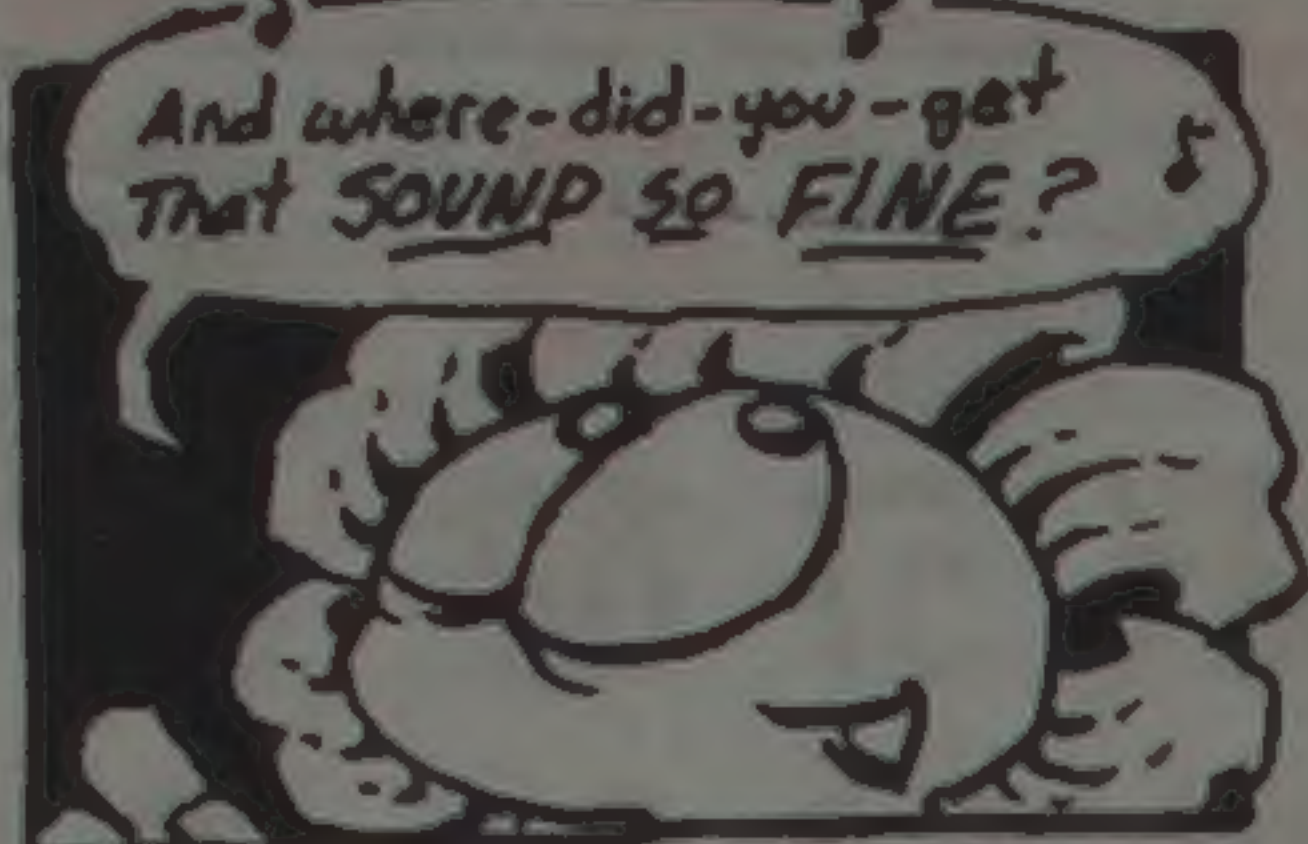
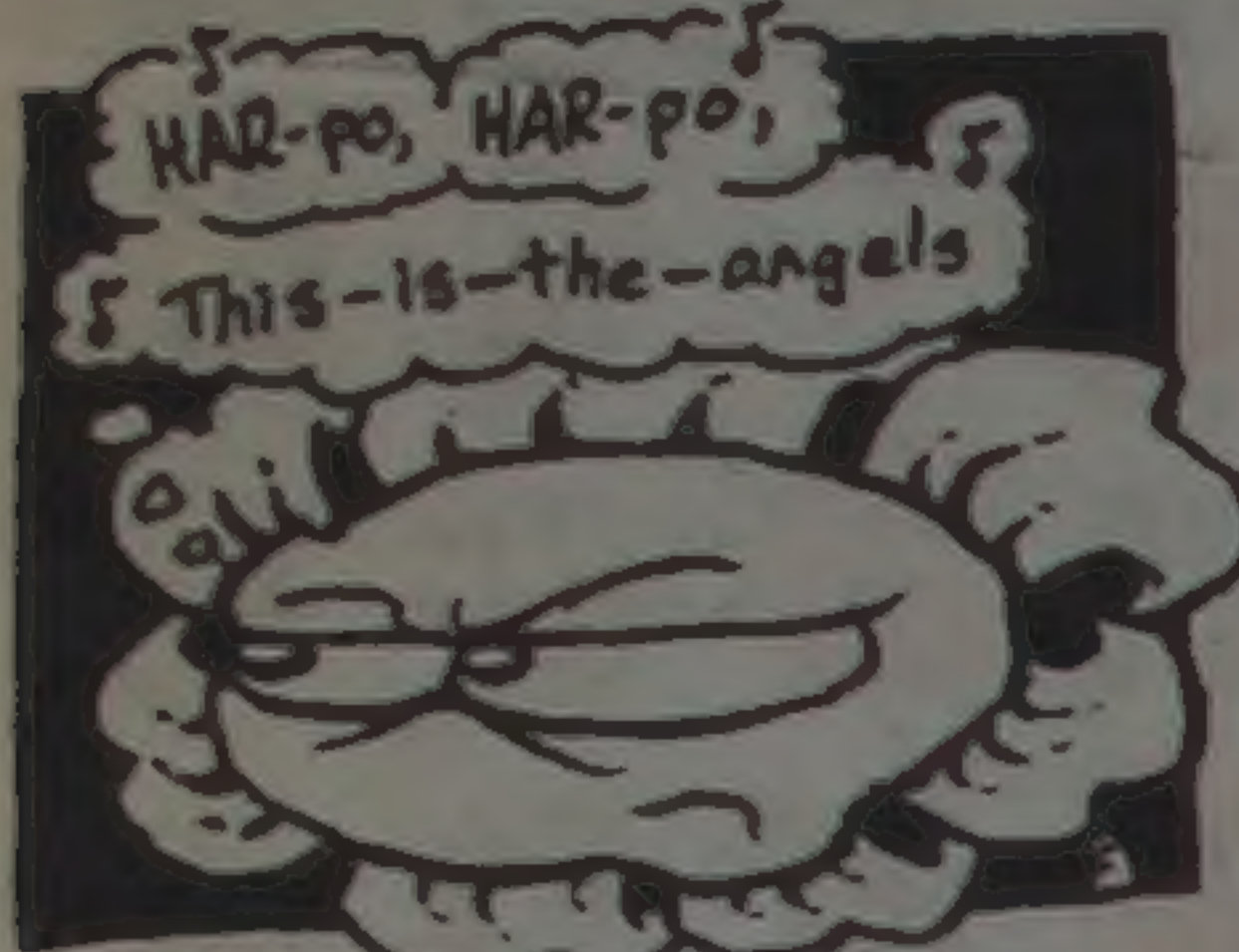
If bingo's days are numbered, though, you'd never know it over at the Black Dog, where Tim the Carrot is looking forward to even bigger crowds. "If we get a bigger budget, we'll be able to get new vegetable and fruit costumes," he says. "And that'll be really cool." ■

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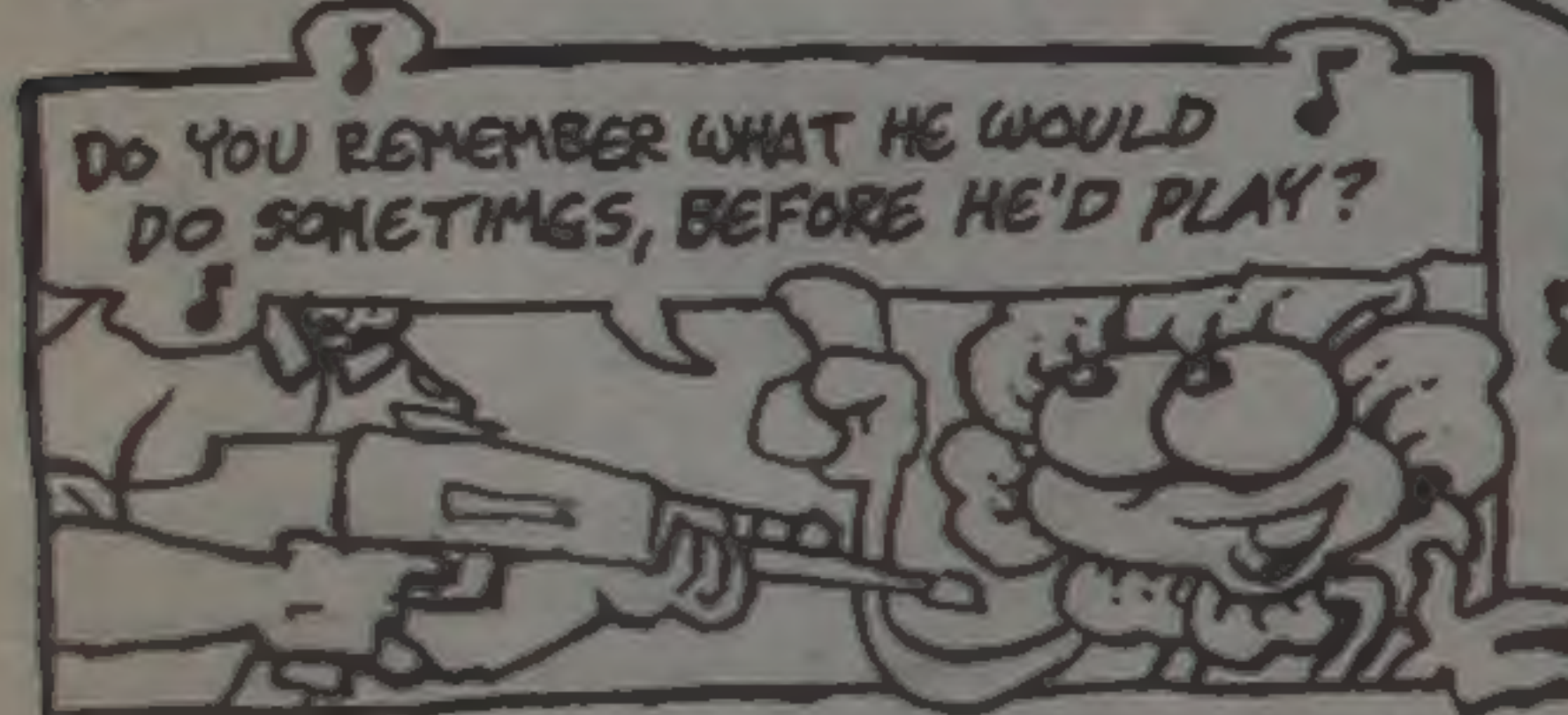
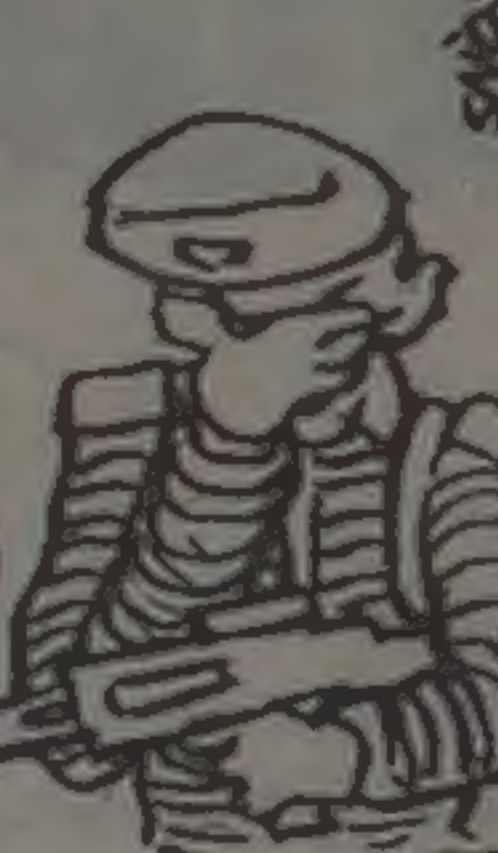
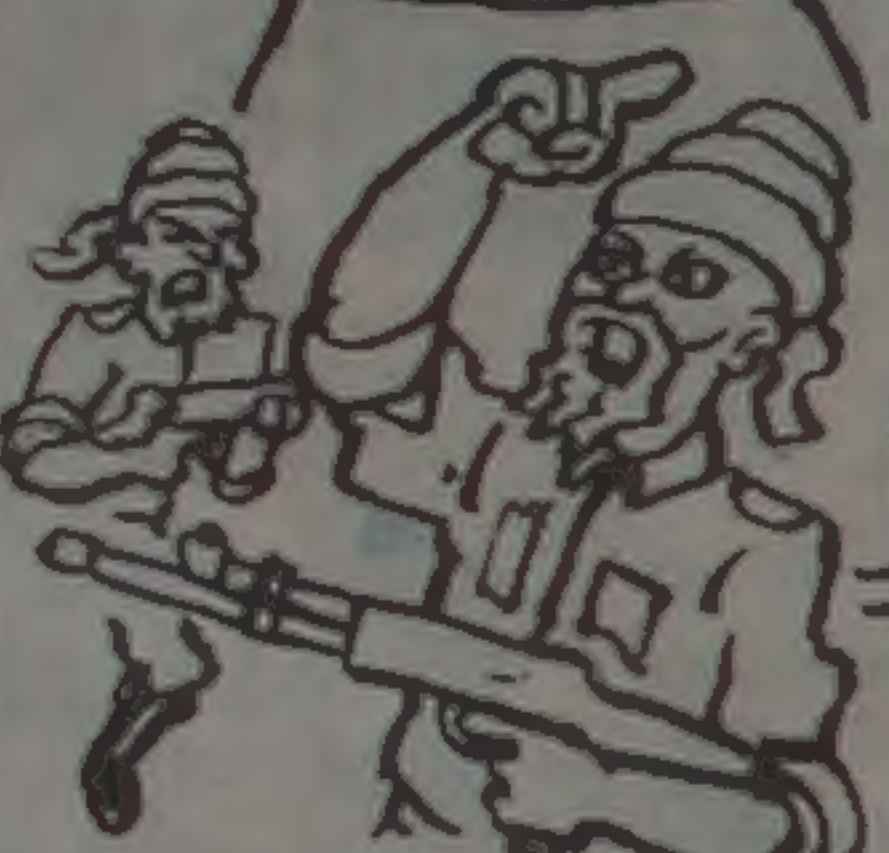
THE SCENE: BOB AND COMMANDOR HAVE BROKEN INTO A KAZAKHSTANI MISSILE SILO TO STEAL A WARHEAD FOR THE AMISH...



HAR-PO, HAR-PO,
We're-in-the-Galaxies!

AND WHERE-DID-YOU-GET
THAT SOUND SO FINE?

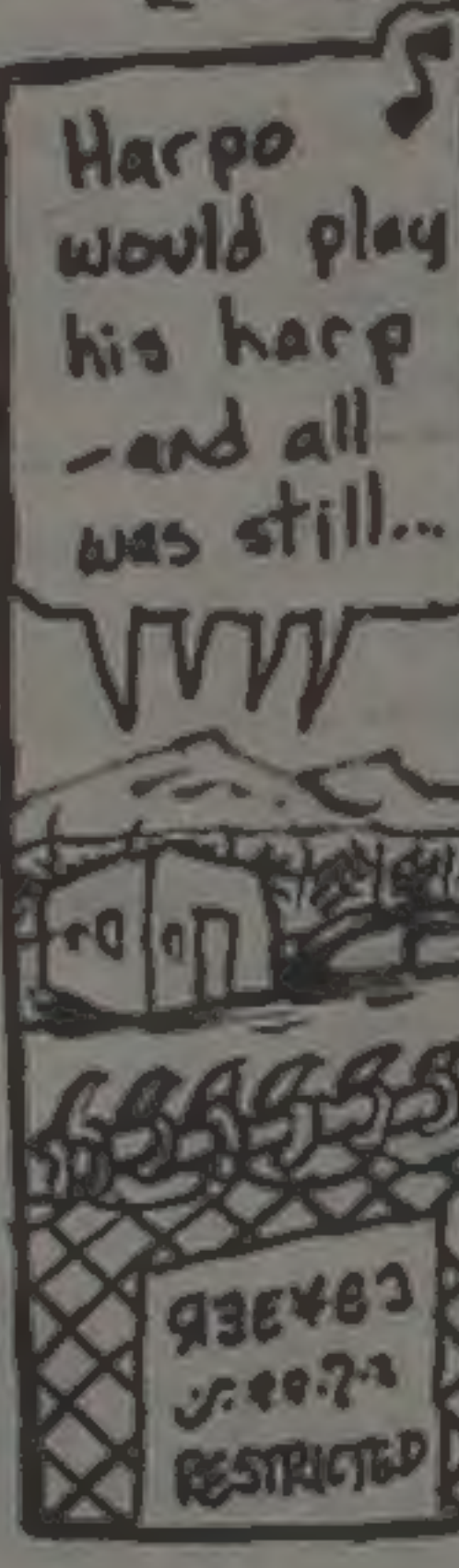
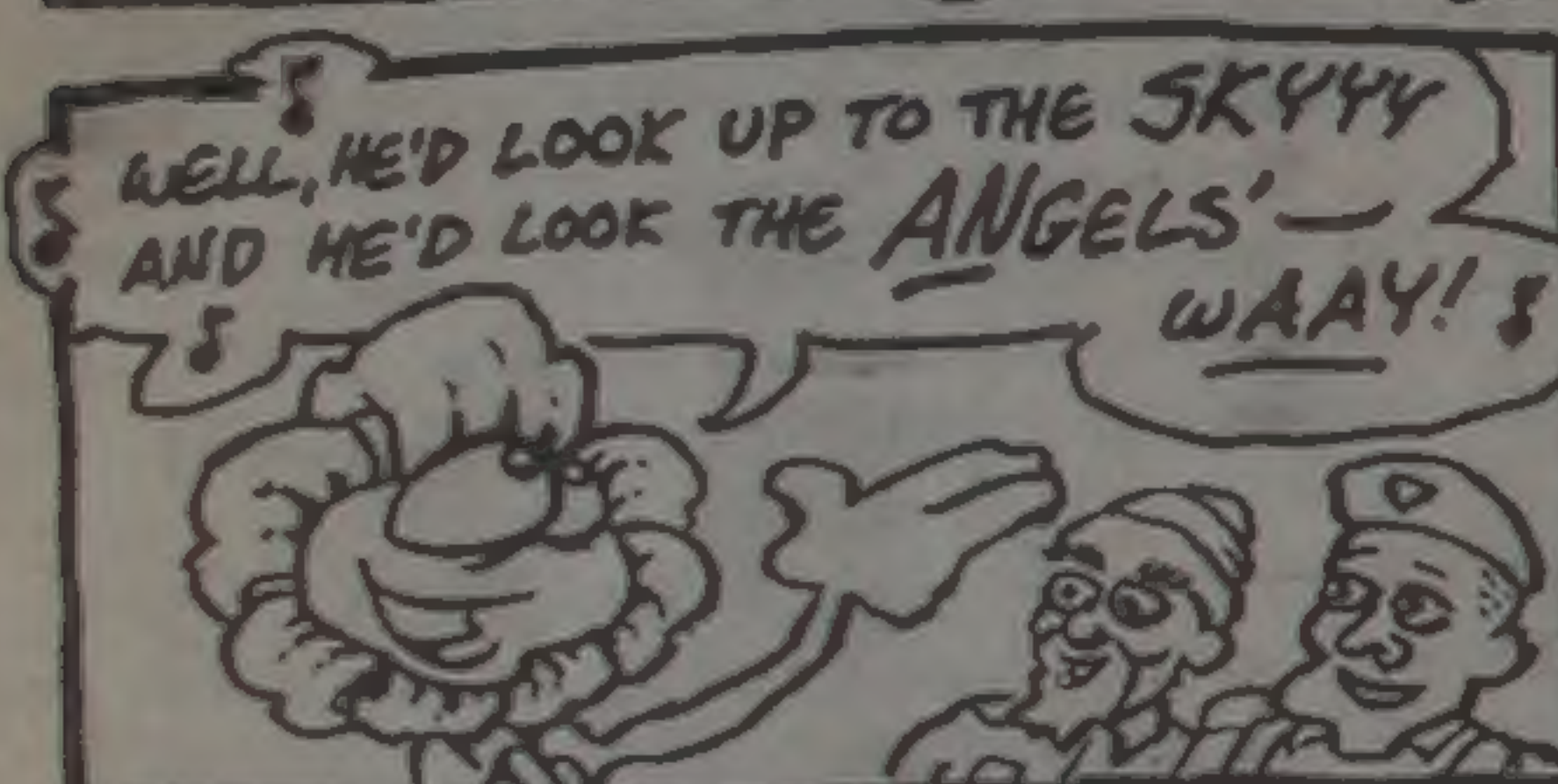
HAR-PO, HAR-PO,
WE GOTTA HEAR IT
OOOOOH OOOH
ONE MORE TIME!



Oh Harpo, Harpo, when you start
Tears of Joy inside my heart!

AAHHH!

AAHHH!



dispatch

02/09/2005, letter to an expat buddy

Hello, Clooch.

As excited and happy as I am to hear that you and your lovely lady wife are extending your stay in the Land of the Rising Sun—I mean, why leave, what with all the beer-vending machines, takoyaki, giant fuzzy boots and gay-porn baseball comic books and everything?—but I can't help but worry a bit about the content of some of your e-mails. I don't know whether you just let these things drop subconsciously, or if they're an active cry for help, but...

Well, an example. You talk about whipping out your custom-made Okinawan dagger (the handle solid resinated coral, the blade reforged from scrapped American artillery shells) and threatening to "slash this salary-man-type motherfucker who tried to get a feel up [your] wife's skirt." What the hell's wrong with you? "Slash"? I know it was a long time ago we served together... I mean, used to take night-time orienteering trips around eastern Europe together, but have you forgotten everything Master Daibiru drilled into our heads about knife-fighting? The guy's wearing a business suit, and probably an overcoat because it's winter, and a slash is just going to cut fabric; you want to plunge it right in, let the thirsty steel (well, brass, I guess) drink deep. Or were you just speaking for badass effect?

Either way, I'm glad you're coming home for a visit this summer; it'll restore your perspective, if not your fighting edge. I should warn you, though, that we've reconfigured the security systems at HQ. The laser grid is now deactivated via a retinal scanner concealed inside the left-hand window display at Army & Navy; just

lean in against the glass, shading your eyes with your hand, and pretend to check out the fake suede shirts or irregular Levis or whatever. Note that the previous security protocol was changed ever since that one hippie busker somehow chanced upon the secret audio passcode and raided our Strategic Intoxicant Reserve. Plucking out that riff from "Born to Run" on a ukulele anywhere within a three-block radius of 104th and Whyte will now trigger a Level Two theatre sterilization.

As for me, things are going okay. There's always a kind of reverse culture-shock that kicks in when you come back to Edmonton after being away for more than two weeks, especially if you've been in a hellaciously expensive city like Dublin (or, in your case, Tokyo); for about five days you feel like a goddamn millionaire, reveling in how far your happy/sad Queens will go. Then you realize that everything is still actually exactly the same. Because that's what this place is all about. That, and the retarded amounts of primo bud that everybody's smoking everywhere because all the cops are too busy with their inept schemes to sting critical columnists and uppity watchdogs for driving while impaired.

Oh, you didn't hear about that? It's fucking hilarious. I won't rehash it here, but you should dig up the stories online. This shit is priceless buffoonery. It just confirms for me the wisdom of the Star Chamber in locating Central Command under these streets. I mean, if they can't manage to catch a journalist drinking and driving (without getting caught themselves, dumbasses) how are they going to find a subterranean paramilitary training and research facility?

Well, gotta go. I really do hope everything's okay over there; I know how Japan can be.

Semper Ebrius, buddy.

P.S.: The Supreme Ascended Master finally approved your recommendations. There will now be wet and dry saunas in the pool area, and the volume control on the Lord of the Rings pinball game will be turned down. —DARREN ZENKO

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by John Grisham

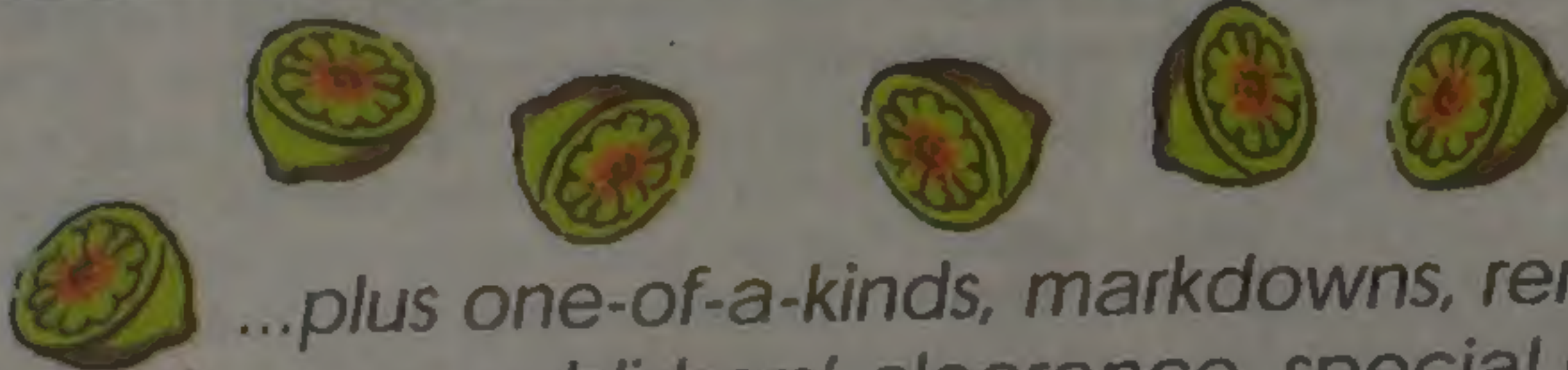
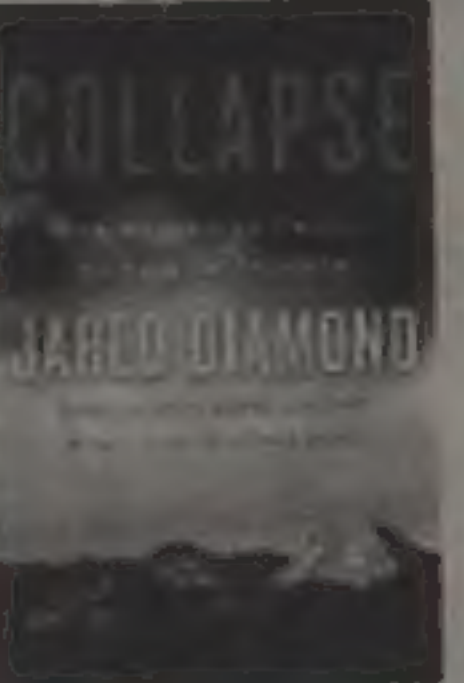


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print culture

By CHRISTOPHER WIEBE

Wharton utilities

Thomas Wharton's dazzling and engrossing new book of fiction *The Logogryph: A Bibliography of Imaginary Books* (Gaspereau Press), begins with an epigraph by a 17th-century Chinese critic: "While the reader reads, the book dreams." Now there's an idea to lose yourself in. Books, brought to life by a well-read author, find new life in readers already "filled" with all the books they have ever read—but does a book have a life, a dreamy consciousness of its own? And what about this riddle-like business of the logogryph? Wharton, a professor of creative writing at the U of A, has brought us to similarly bookish regions in some of his previous fiction. In his 1997 short story "Dream Novels" he laid out two dozen wonderful new kinds of novels, and his award-winning 2001 novel *Salamander* centred on a heroic printer, Nicholas Flood, and his quest for the infinite book. *The Logogryph* is a collection of 30 fictions, both brief and lengthy, that combine the cerebral and fantastical with hauntingly beautiful stories set across time and space.

"Dream Novels" is a prototype of what became *The Logogryph*, says Wharton. "I've had this idea of a bibliography of imaginary books for almost as long as I've been a writer. I thought *Salamander* was going to be this book, but it turned into a full-blown novel and went off in its own strange direction, although there is much in it about books and reading. But the principle 'purpose' of each, if I can use that loaded term, is to find a way to talk about the experience of reading. The life of a book is always a life in a particular reader's mind."

Literary theorists have sought to understand texts and the societies that give them meaning, and writers like Alberto Manguel have compiled cultural histories of reading, but in *The Logogryph* Wharton sets out to explore the inner life of the passionate reader by way of fiction. We live in books, he seems to say, as well as among them. And so his book contains stories about a utopian city of readers, a spelunking expedition into the library of a lost empire and a bewitching tale of a 17th-

century Mexican priest who sets about exorcising the land of Aztec mythologies and almost loses his own soul. Spread across four narrative pieces is the story of a young writer in Jasper and an older neighbour, Elizabeth Weaver, whose book collection introduces him to the logogryph—"the elusive creature that lives within books."

The collection's last fiction contains the description of a novella with a 27-volume appendix of all that was edited out. This was, says Wharton, "an attempt to evoke the sense of incompleteness that happens when one reads—that sense that every book could be infinite if one took into account everything that an author didn't say. Literature has the strange and wonderful power of evoking much more than the literal words on the page actually state. The reader is a co-creator of the text and 'fills in' volumes of stuff that the words don't say."

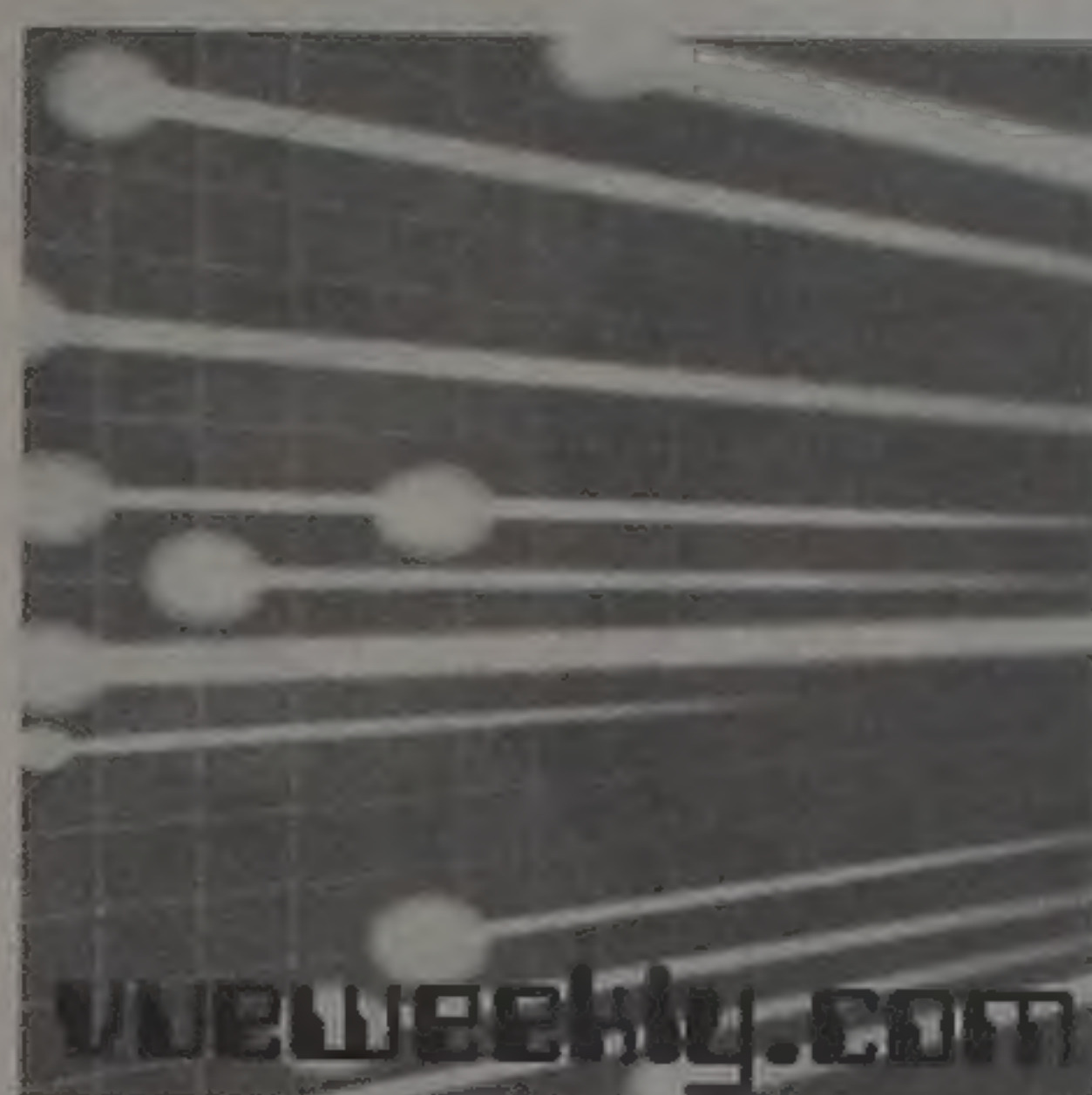
On a very tangible level, *The Logogryph* is a lovely object to behold. It comes in a slipcase, an elaborately printed binding covered in a plain fly-

jacket, and its text is rendered in a reworked 18th-century font. A few years ago, Gaspereau Press publisher Andrew Steeves approached Wharton to do a hand-printed limited edition book, but as the publication date kept getting pushed back, the publisher agreed to also publish a trade edition. To my mind, this parallels some of the books depicted in *The Logogryph* that literally suck readers and the physical world into their vortex of narrative. "When I talk about books taking on a life of their own," Wharton says, "I'm really talking about the way a powerful reading experience becomes part of one's life. Every book I've read has become part of my experience, and I have been changed by what I've read. 'Imaginary' books are the real books we really read and make our own."

Magnum Corpus

Gerald Ferguson's 1970 work of visual poetry, *The Standard Corpus of Present Day English Language Usage*, has recently been republished by the

Nova Scotia College of Art and Design. Critics have remarked on how Ferguson's *Corpus* languishes in a sort of disciplinary limbo, ignored by the mainstreams of both the literary and visual arts. Honestly, at first I didn't know what to make of its 125 or so pages, all filled with alphabetized columns of words one to 20 letters long, all arranged by word length. Okay, yes, I could say predictable things about how it drew attention to the constructedness of language, the way language mediates how we know. But over time, its message grew simpler. I was intrigued by the way the *Corpus* made words into unlikely bedfellows and gradually noticed that strings of words like "lingered/lingerie/linguist/liniment" or "sine/sing/sink/sins" became a kind of mental popping corn. Shorn of context, the words acted like acupuncture needles lighting up the individual neurons holding each word's meaning in my brain—a very peculiar sensation. Ferguson has shown me the fleshy intimacy of language. ☺



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Aubrey de Grey

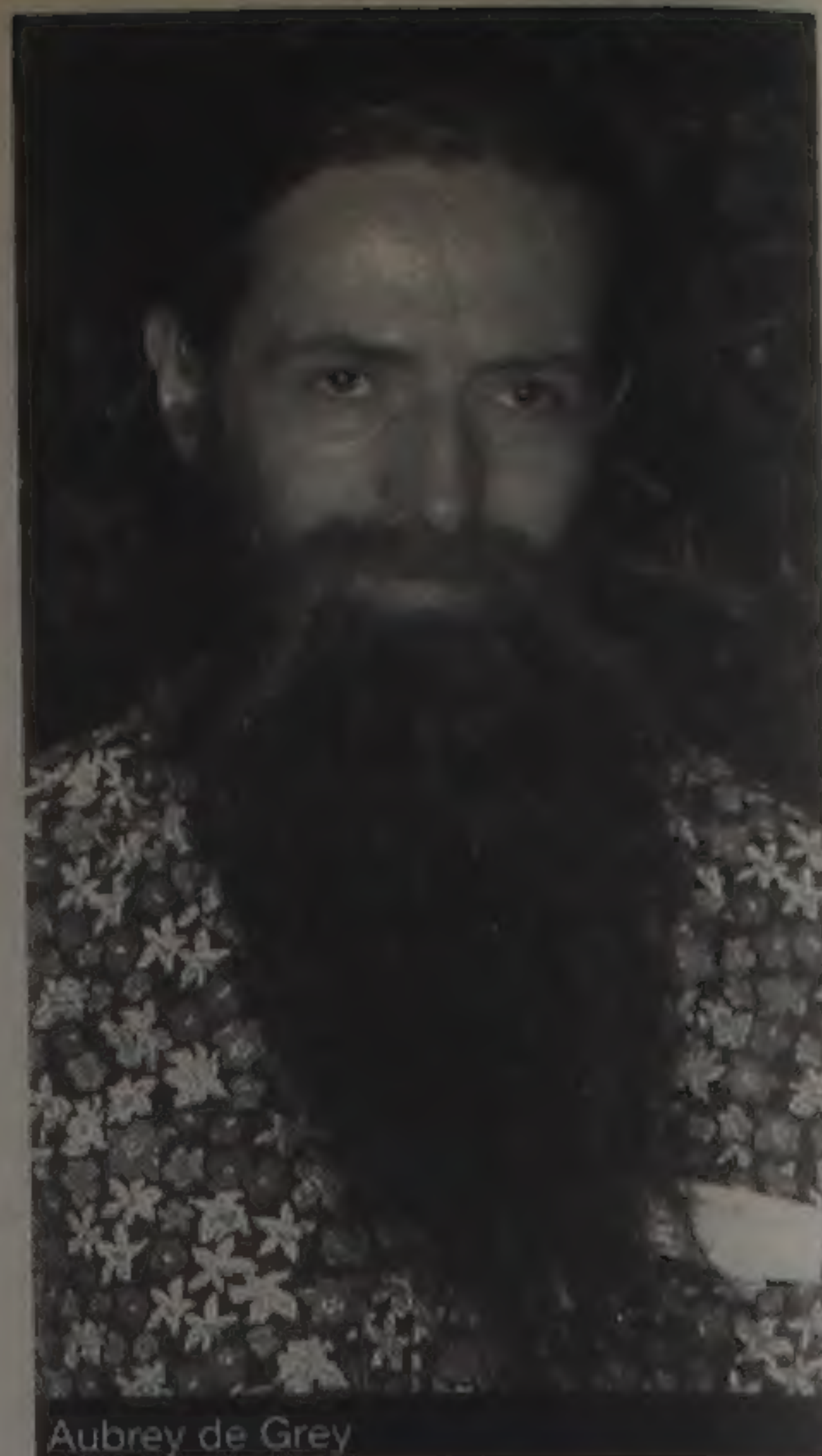
Continued from page 2

simple: aging in humans, he says, is caused by molecular and cellular damage that accumulates in the body over time, the end result of the basic processes, like digestion, that keep us alive. But de Grey believes that by using stem-cell manipulation, he can limit the accumulation of these by-products without affecting the processes themselves, which are beneficial to the body. By keeping the abundance of these substances below a certain threshold, human beings should be able to live young, vibrant lives for thousands of years. "One's life will inevitably end, pretty much; it's just that it'll end by being hit by a truck," notes de Grey, who predicts that that a lifespan of 5,000 years is not out of the question.

U OF A DEVELOPMENTAL geneticist David Pilgrim, who met de

Grey as a young undergraduate at Cambridge, says that the experiments backing de Grey's views have yet to make a splash among biologists. But he notes that the problem of aging is still baffling researchers, and that new ideas like de Grey's are needed, even if they leave many scientists wary. "Almost all scientists tend to be very dogmatic and conservative," Pilgrim explains, adding that scientists tend to raise an eyebrow at researchers from other fields with radical ideas, since the likelihood is slim that an outsider will make an important contribution. "It's very difficult for completely new ideas to get a fair hearing."

It's a tendency that, in Pilgrim's view, only keeps scientists mired in old ways of thinking. "It's like your beliefs about the world," he says. "If you only talk to people who share your political beliefs, then you never learn anything. What you need to be confident in your political beliefs, is to discuss them with people who



Aubrey de Grey

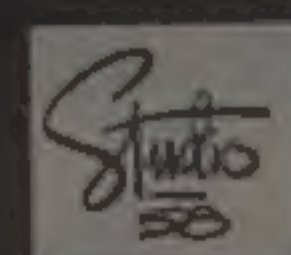
don't agree with you."

Biologists aren't the only ones to be alarmed by de Grey's theories; others worry about the massive population explosion that would result if the death rate were reduced to almost zero. "The population of the earth would not stabilize," says U of A sociologist Herb Northcott. "It would continue to expand, since you keep adding generations and you're not subtracting generations. It might be that the horsepeople of the apocalypse will ride into de Grey's scenario at some point, as the population continues to grow and we will once again be facing widespread starvation, disease, pestilence and or war."

AND THEN, OF COURSE, come the philosophical questions of whether anti-aging therapies constitute playing God, and whether humans need a short, fixed lifespan in order to give their existence meaning. But de Grey is quick to pooh-pooh such concerns. "This is just one more way in which God made us in his own image, if you like," he says. "What's unnatural is to reject the opportunity to banish something that causes so much suffering as aging does."

As for more practical problems, like overpopulation, de Grey argues that it isn't right for current generations to make decisions that could limit future generations. He urges naysayers to place the concerns in context: "What we have to remember here," he says, "is that aging kills 100,000 people a day—that's 30 World Trade Centers every fucking day. Now, so, when people say, to me that there's this problem and that problem that might or might not happen, I say, 'Don't give me possible problems that might or might not happen. Give me the possibility of problems that might or might not be so bad that it's preferable to carry on condemning 100,000 people a day to death, forever. That shuts people up pretty quickly.'"

Aubrey de Grey will deliver his lecture, *The Foreseeability of Real Anti-Aging Medicine*, at the University of Alberta Medical Sciences Building (MS 227) on Tuesday, February 15 at 12:30pm. For more information, call 983-8383.



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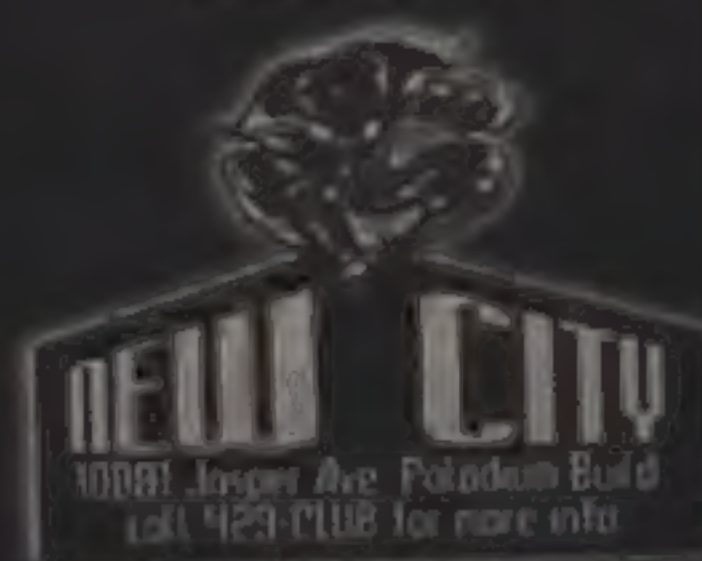
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Don't be a player hater

The athletes have lost the PR battle in the NHL lockout, but it's the owners who deserve our scorn

By MIKE WINTERS

So we've lost an entire NHL season because of a salary cap: was it worth it? For years, Edmonton Oilers fans have carried their "small-market" status like millstones around their necks, waiting for the promised land of the salary cap, while on the business end of things, NHL owners have told us that players' salaries are crippling the league and that a salary cap is the only remedy.

And for the most part, we believe them. Why wouldn't we? Our team has suffered as we watched the likes of Doug Weight, Bill Guerin and Curtis Joseph leave for cities offering more dough. And more generally

rities and Exchange Commission. His report claims the league lost \$224 million (U.S.) last year, mostly from player salaries, which account for 75 per cent of the league's costs. A later study by *Forbes* magazine disputed the losses, pegging them at closer to \$96 million (U.S.).

The problem with all of these findings is that they're based on information that's completely controlled by the league, which histori-

OPINION

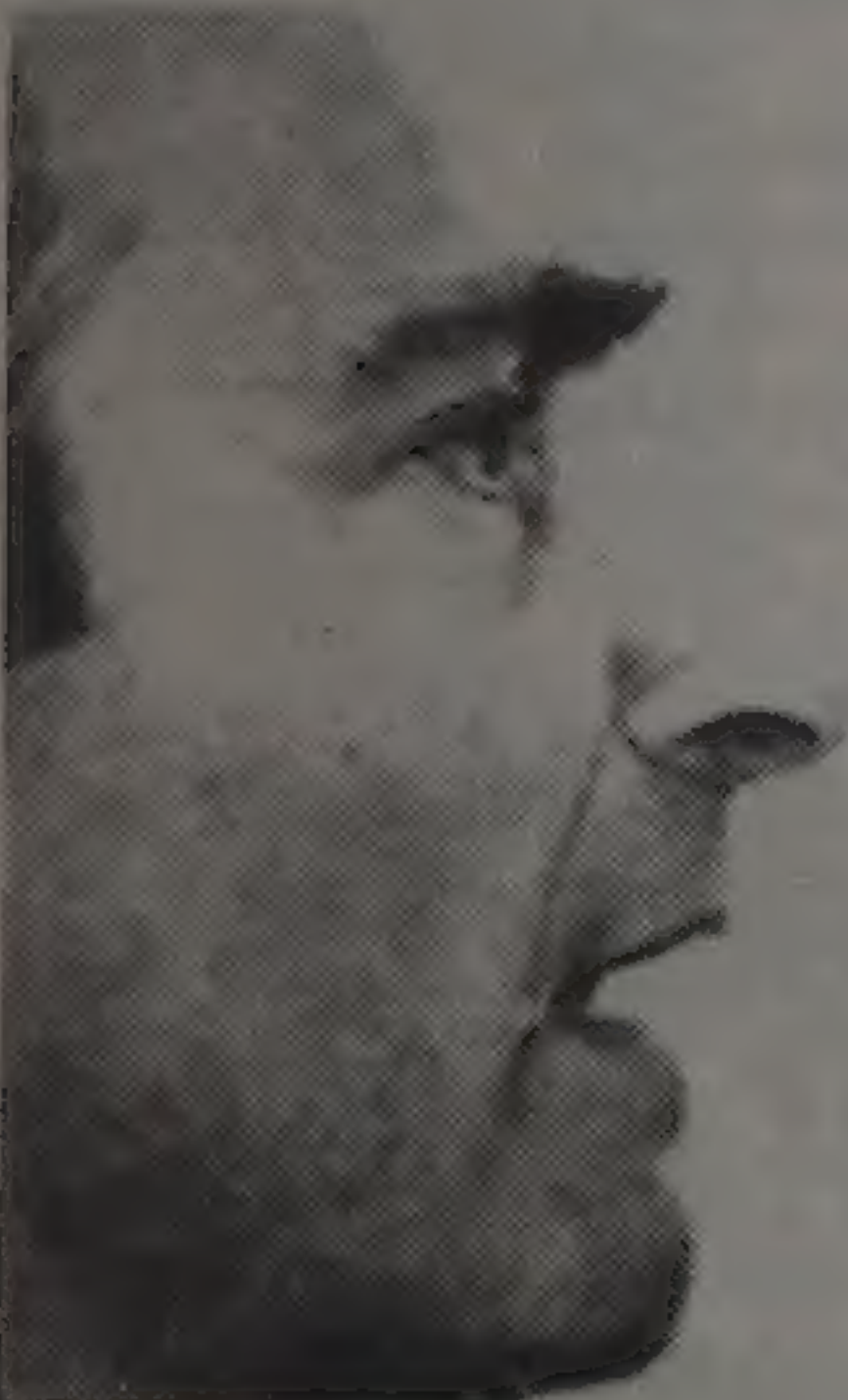
cally has been less-than-forthcoming at best and outright deceptive at worst. Unlike a publicly traded company, the league isn't compelled to fully disclose its financial results; instead, the league has been able to define what *they* consider revenue, which allows things like cable deals, concessions and sponsorships to be mysteriously unaccounted for.

WHAT'S WORSE is that the league's numbers speak in generalities; there's no accounting for individual team

salary cap, but that's not necessarily in the fans' interest if it meant ending the season. The NHLPA did propose a loose cap with a payroll tax, similar to the one currently in place in the NBA, and a drastic payroll cut, but the league wouldn't budge. Instead of negotiating, the league has merely tried to exploit the image of overpaid hockey players unable to face reality.

And for the most part, the Canadian sports media, especially in "small market" Edmonton, have bought into the league's story. But that doesn't excuse them from not asking the right questions. Who's making money? Why are known revenues not accounted for in the Levitt report? Where's the transparency?

CAN YOU CALL IT ANYTHING other than a bias when headlines in almost every major Canadian paper have referred to the lockout as a "strike"? It's not just a poor choice of words; it's a completely inaccurate description of the situation. The implication, once again, is that the players' union is the source of the



speaking, fans are less likely to be sympathetic to athletes they think are already overpaid—that's why it isn't surprising to learn that, according to a recent Ipsos-Reid poll, only 16 per cent of fans thought the players were the "more reasonable" side in the dispute.

Indeed, management has won the public relations battle. But that doesn't mean they've got a very good case against the union. The closer you look at their arguments for a salary cap—even at the league's pitch for saving the Canadian "small markets"—the less they ring true.

Incredibly, the NHL's entire argument seems to rest on upon the Levitt report, a third-party financial review by Arthur Levitt, former chairman of the United States Secu-

profits and losses. Which brings us to the "endangered" Canadian markets. Unsurprisingly, reliable numbers are hard to come by, but at the very least the six Canadian teams are all reportedly in the black (with Toronto at the top), and that's more than you can say for the Anaheims and Pittsburghs of the league. The irony is that with the stronger Canadian dollar, sold-out stadiums and Canadian television rights, Canadian teams may even be subsidizing all those ill-advised American expansion teams from the past decade.

Is it possible that the league is using a general anti-player sentiment and "small market" rubric to take out the NHL Players' Association? There's no doubt the owners could make a pile of money with a hard

dispute, not a bunch of owners trying to squeeze profits out of them.

The truth of the matter is that with the arrival of NHL commissioner Gary Bettman, we've lost the integrity of our game. We've expanded to markets without any roots in hockey, seen American TV deals shrivel up and watched the on-ice product decline. And this year, instead of watching hockey, we've been treated to billionaire owners crying foul when players don't want to capitulate to a controlled market.

The time for compromise has passed us by. Next year, when we're canceling yet another season and wondering what it is exactly that we're fighting for, it might help to think back and remember who started this mess. ♡



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BY RICHARD BURNETT

Lordy, lordy

Last week, I gave a huge stack of my old *Batman* comics to my 11-year-old nephew Skye. One evening, as he lay sprawled reading, Skye pointed to a full-page Game Boy ad from a 1989 *Batman* comic. "Oh my God! Look how old this is!" he exclaimed in utter amazement, as if Nintendo's Game Boy prototype were a World War II-era antique. "It's ancient!"

At that very moment, of course, I happened to be reading the just-published book *The Big 40! The Best Age Ever* in 192 "easy-to-read" pages. I turn 40 on June 15 (and revealing that in print was as hard as coming out to my folks when I was 18!) and the last thing this bitch needed was some 11-year-old punk pressing my panic button. "You're such a drama queen!" Skye told me.

But as that noted heterosexual Keanu Reeves (now 41) says on the very first page of *The Big 40!*, "It's weird; when you're 39, it starts to happen...."

Well, I'll tell you what starts to happen, especially to generations of gay men trained to believe 30 is death:

they lie about their age to others (and to themselves) just to stay competitive. As my dear friend Puelo Deir (who co-founded Montreal's Gay Pride organization Divers/Cité a lifetime ago and whose one-man show *You've Got to Be Kidding!* is about gay life on the edge of 40) told me last week on the way home from a tennis tournament, "Tops have longevity, especially if you have a big dick. But 40-year-old bottoms better keep themselves in shape!"

Now tell me: how many 40-year-old fags do you know? I thought so. They're all "thirtysomethings" or dead (and I don't mean metaphorically). So I (jokingly) tell folks I'm 50 and they

I (jokingly) tell folks I'm 50 and they reply incredulously, "Wow! You look amazing!" That's mainly because I no longer wear halter tops and hot pants.

reply incredulously, "Wow! You look amazing!" That's mainly because I no longer wear halter tops and hot pants.

But *The Big 40!* (which was written by three 30-year-olds) reassuringly informs readers that the fabulous gay man otherwise known as Cher released the movies *Suspect* and *The Witches of Eastwick* at the age of 41 and then won an Oscar for Best Actress for *Moonstruck*. Tellingly, at her 40th b-day party, when she spotted 22-year-old bagel maker Rob Camilletti, Cher said, "Have him washed and brought to my tent."

Cher is proof you can have 22-

year-old cock if you stay in shape. So at home during wintertime Skye and I go swimming most weekends at our local indoor pool. Even my grandmother started walking five miles a day when she was 60. She's 97 today and we don't know where she is!

But I digress.

"Where's the Botox?" Puelo cracks. "Men obsess over turning 40 because basically you're perishable goods. You're old and bruised. In our youth-driven culture—especially gay culture—there's a lot of pressure to keep young and fit."

Puelo then goes in for the kill. "Don't freak out," he tells me. "Just don't party as much. Do like all the kids do—stay at home and cruise on the internet! That's what I do and it keeps me young! Besides, you'd be surprised to see how many young ones like 40-year-olds on the internet! There will always be a market for attractive older men!"

Which begs the question: if quitters never win, and winners never quit, what fool came up with the line "Quit while you're ahead"?

Later, when I asked a fab 25-year-old PR friend of mine why he loves older men like 37-year-old, openly gay CNN anchor Anderson Cooper, he bluntly told me, "Because I enjoy men with jobs! And I like salt-and-pepper hair. That's real sexy!"

Meanwhile, on the last page of *The Big 40!* the authors ask, "What are the odds you'll live to see your late forties?" Exactly 98.5539 per cent (and that includes gay folks).

As for Batman? He hung up his cape in *Batman Beyond*. ☹

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Alternative Love Styles

Fundraising fashion show replaces the runway with the Roxy stage

BY JESSICA DOULL AND NICOLE RITCHIE-OSEEN

Tired of the standard Valentine's Day lineup of candlelit dinners, Barry White and unforgivably gauche bouquets of carnations? **Love**

Styles, a multimedia fashion show fundraiser for Theatre Network, offers a campy alternative to traditional St. Valentine's Day fare. Carol Pashak of Propaganda (one of the show's presenters) promises "a fun, alternative evening out for people interested in arts, theatre and fashion—*Happy Days* meets *Gangs of New York*." Expect to see James Dean-inspired hair on the men and a combination of '50s pinup-style hairdos and hard-edged '80s cuts and colours on the women. The show will be all about contrast; think pearls and fishnets, glitz and down-tempo sensibilities, with a production design inspired by kitschy vintage game shows.

Harvey Anderson, one half of the creative

direction team of Henry and Irving, emphasizes that the show is not just about clothes on a modified runway; the models will have to prove themselves as actors and dancers. "You can't just be pretty in heels," Anderson says. "You need to be able to shake your booty." ☺

LOVE STYLES

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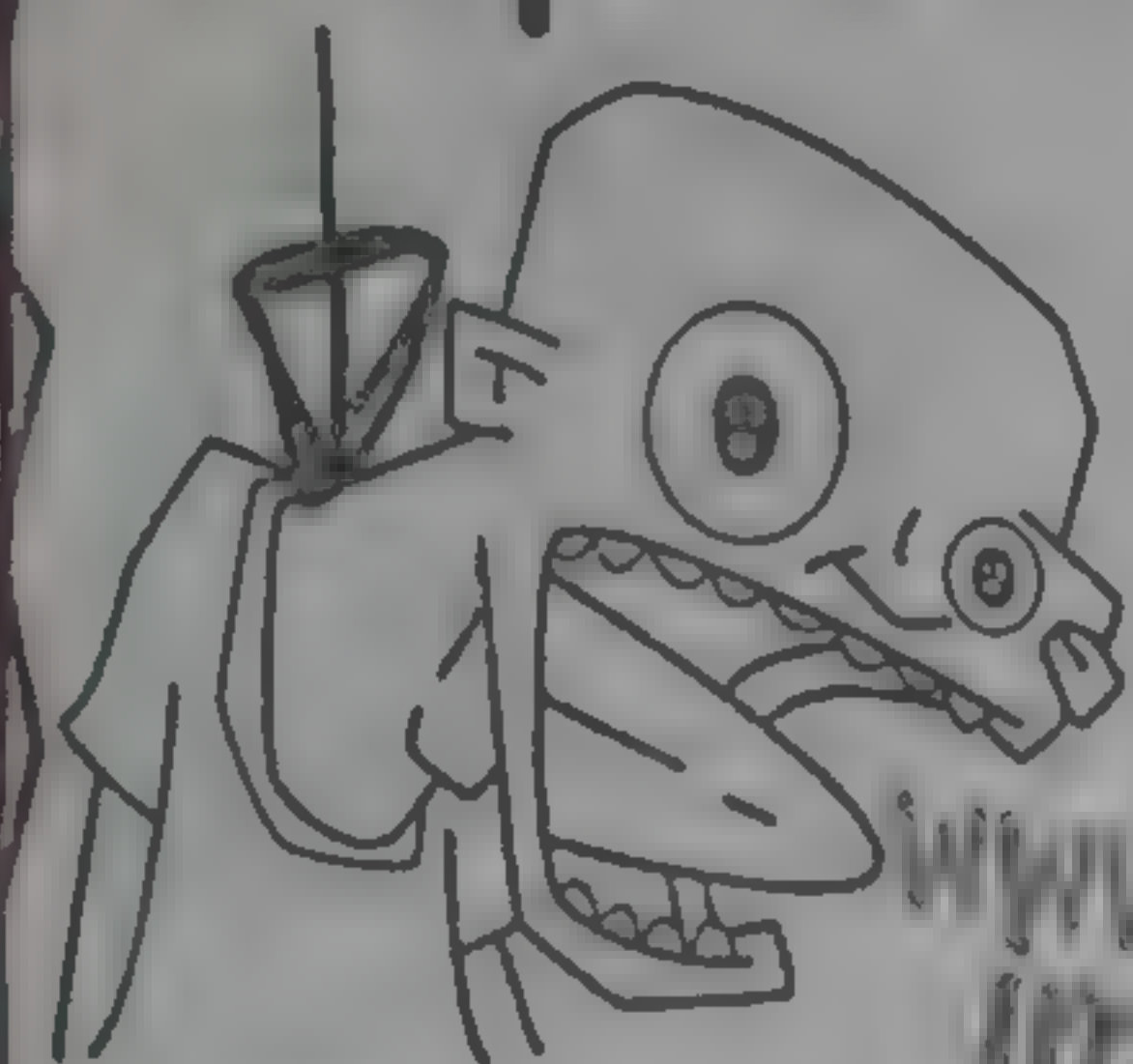
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Early Valentine

The prose gets purple as our reviewer and his wife preview La Bohème's Valentine menu

BY CHRISTOPHER THRALL

I met her 10 years ago this month; I gave her a ring and she gave me a daughter. Clearly, it was time to splurge, so I asked for a preview of La Bohème's Valentine menu, consisting of five courses of fine cuisine for \$60 per person. I'd been saving my pennies for this special evening and would spare no expense, and whether that special someone has been yours for a long time or a little, I found the perfect place for romance.

We were met at the door of the historic building by the owner himself, and with a dancer's grace and Gallic charm, Ernst Eder took our coats and escorted us to our table. The dining area was rendered warmly intimate with dark orange walls, lush fabrics and a sunflower theme reflected through framed prints and dried flower arrangements. Our table was on a parquet dancefloor next to an antique gas fireplace that drove the February chill from our bones. Soft violin music serenaded the dancing candle flames as my bride glowed with happiness.

Our tall, handsome waiter had an easy smile and a nearly encyclopedic knowledge of wines. We asked for a Shiraz to complement our meal and Mike suggested a bottle of Columbia Crest (\$34) that cost more than many of our entire evenings out. When he returned with a bread basket and my chamomile tea (\$2), he

set out two crystal goblets built more on the scale of goldfish bowls than glasses. We went through one of my favourite rituals: Mike showed me the label, uncorked the bottle and let me smell the cork. He poured a taste into my fishbowl which I swirled, smelled and sampled. Once. Twice. Wow. I forgot to nod as I savoured the taste. He poured for my wife and me, then left to attend to our soups.

My beloved was bringing her wine up for a taste when saw my raised glass. "To you, my angel," I

RESTAURANTS

toasted, "who makes all things possible." She smiled, we kissed and tasted the wondrous vintage. The fishbowls gathered the wine's bouquet and tipping the goblet back to taste the wine put our noses far into the glass, immersing us in the experience.

The soup course arrived as my wife was explaining bread etiquette: I should rip off tiny pieces to butter individually. (Weirdly inefficient.) We had both chosen tomato and herb and were presented with bowls of thick, red broth. "It's a far cry from Campbell's," my wife whispered. I agreed: this was deftly spiced tomato soup for adults. We had been finished for a few minutes before Mike returned, giving us the leisure to sip more wine, talk and enjoy the evening together. The pace allowed more space for romance and we almost didn't notice the arrival of the *petite entrées* as we gazed into each others' eyes.

HER SALAD was a fresh, colourful mix of baby greens and tomatoes with hearts of palm and artichoke. My *carpaccio de thon*, however, stole the show. I'm not normally a fish

person, but these thin, vinaigrette-sweetened slices of tuna with black olive relish were explosions of flavour on my tongue. Portions were kept intentionally small, as any of these rich dishes could easily overwhelm the palate and sate the appetite. We were then served single scoops of champagne sorbet to cleanse our palates between courses. The dense ices melted on our tongues with an aftertaste of New Year's Eve. I never knew such a thing existed! The small, refreshing scoops revived our appetites and we looked forward to the *entrées principales*.

Mike returned, transporting our dishes as though delivering something of great value. My wife's *filet de saumon* was cedar-planked salmon with an orange champagne glaze, reclining on white wine and truffle risotto with roasted vegetables and a single, crisp asparagus draped across the entire dish. Magnifique! Mine was identical in presentation, except with bison striploin in a blueberry demi-glaze on scalloped potatoes. Her fillet was flaky and full of smoky flavour, peeling readily off the skin only to melt in my mouth. Beneath it, the risotto was an unexpectedly tangy sensation. My potatoes were buttery soft, and the bison was both juicy and tender beneath a scattering of luscious blueberries.

It doesn't get any more romantic: as we enjoyed our meals, "Suzanne," my favourite Leonard Cohen song played in tribute to my beloved bride, whose middle name is "Suzette." Close enough for me. Next was "Dance Me to the End of Love," which we whispered to each other like high-school sweethearts, our hands entwined. Since I was driving, she was responsible for not letting the wine go to waste and I watched her get more flushed, giddy



and radiant as the night wore on.

AS OUR DESSERTS were served, Ernst came by to let us know that the regular Friday night tango would start at 9 p.m. We gave our regrets (our babysitter had to be freed), and turned our attentions to our confections. Bailey's *crème brûlée* hid its succulent flavour of sweet cream under a caramelized sugar crust. The soft "crack" as my wife's spoon broke the surface brought a smile to her lips. My dark chocolate mousse held a hint of liqueur under fresh whipped cream and bits of Callebaut chocolate. We both ate with uncharacteristic restraint, the accompanying orange slices mingling a fresh citrus burst with the rich sweets.

Never has feeling so full felt so good—or so decadent. Almost three hours spent on dinner, wine, tax and tip took us over \$200, and was worth

every cent. On our way out, we passed customers ranging from business-casual twentysomethings on hot dates to exquisitely dressed seniors enjoying their favourite restaurant. As we awaited our coats, I asked Ernst if all his rooms were taken for the weekend, and he admitted to a few vacancies. A couple can enjoy the fabulous Valentine Feast for \$120, but another \$58 would add an overnight stay in a sumptuously decorated period suite plus a continental breakfast. What an amazing treat!

Then again, why worry about vacancies on one February weekend? "Why limit yourself to celebrating your love on only one day?" Ernst asked as we headed out the door. "Here, we celebrate Valentine's Day 365 days a year!"

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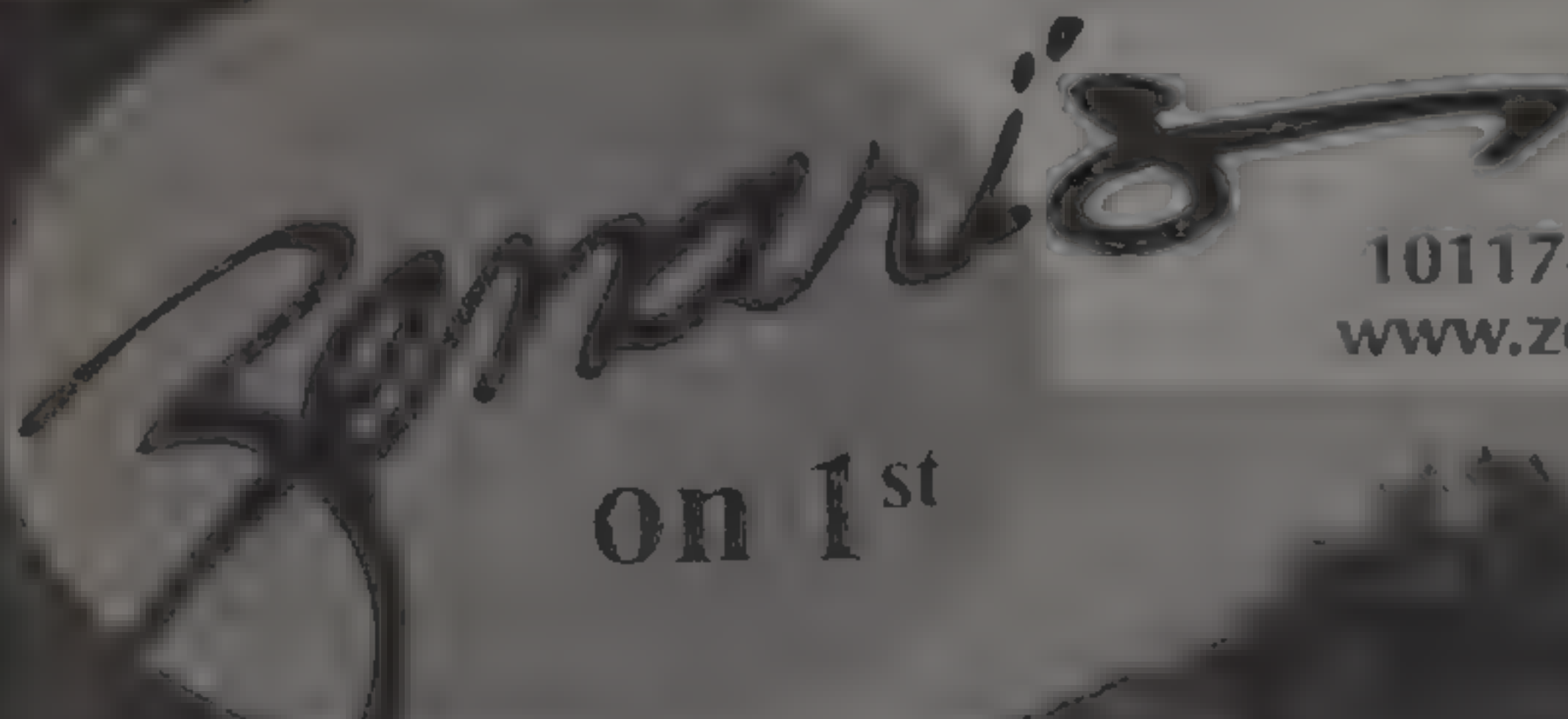


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DISH

Chomping at the Savoy

The tables are wobbly but the food is solid at Savoy's Health Café

By IAIN ILICH

There are old, ugly and inaccurate menu boards stuck to the walls, the ceiling tiles should have been replaced five years ago and the area behind the cash register was clearly painted by individuals with the level of proficiency commonly referred to as "sub-student-painter." The front counter looks like it was built by a junior-high shop class, the light fixtures are falling apart at the seams and the cubby containing the juicer seems to be feeding juice runoff into a plywood box. It's all a bit much to take in at first, and I'll admit to being a little shocked by the décor.

In fact, there's not one single ounce of slickness to Savoy's Health Café, but therein lies its charm. The ratty, rundown interior can't dampen the kind, friendly vibe that the place gives off, and, judging by how packed it was last Saturday afternoon, my wife and I weren't the only ones who were wooed by its honest, do-it-your-

self, underdog spell.

After taking a look at the vegetarian-centric menu, we set about ordering. I picked the Dossa Masala (\$4.99), a crepe-like flour tortilla filled with seasoned potatoes, which came with a bowl of lentil soup included in the price. (Wow!) My wife was interested in ordering a chicken dish that was listed on their menu board, but, when she requested it, was told that it no longer existed. Apparently, several items on their menu have been nixed, which was a bit of a surprise. After a minute of reflection, my wife settled for a Pita Pie (\$3.99), a pita-style shell filled with a combination

VEGETARIAN

of ground beef, onions, cheese and celery. My wife isn't into lentils, so she opted to hold off on the soup. For drinks, we thought we'd each try a glass of freshly squeezed juice (\$2.75 per glass)—apple for me, orange for my wife.

Our young, speedy server brought out my lentil soup within a matter of minutes. It looked shockingly yellow, and was evidently loaded with curry. I took a tentative sip while my wife watched, waiting for a reaction. It had a lovely blend

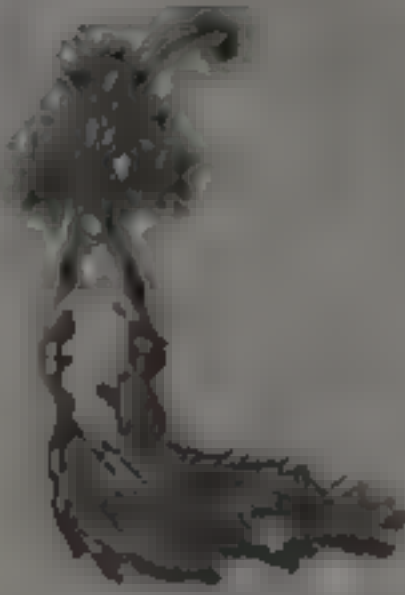
of spices, with tender cauliflower and broccoli florets swimming in a thick, lentil-filled broth. Even better, they hadn't held back on the heat, with a tingling hot-pepper sensation that built slowly, compounding with each successive spoonful. Which was why, when our server dropped off two ice-cold glasses of water, I was very, very grateful.

IT DIDN'T TAKE LONG for our main dishes to arrive. I couldn't get over the size of the Dossa, which was hanging off the sides of the plate. The dough was chewy, crispy and exceptionally difficult to cut on our wobbly table; in the end, to prevent further frustration, I volunteered to hold down the table's rogue leg with my foot while my wife and I cut our food. The potatoes inside my Dossa were perfectly cooked, neither too spicy nor too mild. Most of the other people seemed to be having what I was having (it was easy enough to tell, considering the limited menu options and the close proximity of the tables), and it was obviously popular with all the folks who looked like seasoned regulars. My wife's pita pie was a bit of a disappointment, but the accompanying dish of sauces that came with both of our meals—what appeared to be a cilantro chutney and a coconut chutney—was absolutely wonderful.

The juice was also a welcome treat, with lots of pulp and a thick foamy head. Unfortunately, we came close to losing part of our juice to the rocking table, which, at the pressure of a fork spearing a piece of potato, would flip-flop half a centimetre back and forth. Still, I was much happier to be sitting at a wobbly wooden table in a family café than occupying a perfectly bland table in the Southgate Mall food court across the street.

Our meal, as good and wholesome as it was, cost us less than \$20—\$15.49 including tax, to be precise. You'd have to try really, really hard to spend more than \$30 for a two-person lunch at Savoy's, yet the quality of the food doesn't suffer (the décor, yes, but not the food). It's a great place to grab an ultra-affordable bite to eat, especially if you prefer humble and friendly to superficial and plastic. ☺

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SNOWZONE

IN VUEWEEKLY

Norquay

Racing imps and dodging tykes on Superbowl Sunday



Malcolm Carmichael

By LACHLAN MACKINTOSH

January began with two weeks of extreme cold in the Rocky Mountains, followed by two weeks of balmy west coast weather, rain and 10°C midday highs. Like Whistler, the big three of the Canadian Rockies—Lake Louise, Sunshine and Norquay—were hurting. The first weekend of February, however, dumped a huge helping of snow on the town of Banff. Norquay, just a five- to 10-minute drive up the well-graveled road from Banff, fared as well or better than either of her big sister mountains with 43 centimetres, or a foot and half of fresh powder.

I'd forgotten what great views of Banff and Mt. Rundle you can catch while slowly turning the switchback corners that lead to Mt. Norquay's mile-high base elevation, roughly 1,000 feet above Banff. In the parking lot, a small John Deere tractor waits with its flatbed payload of boarders and skiers.

My buddy Doug took up snow-

boarding when his marriage broke up. He said it only took six months of driving home with a bruised ass or wrists so sore he could barely hold the steering wheel until he mastered the snowboarder's equilibrium. When he gave me his old blue Lange boots, he was sure he'd never ski again.

Now it's -27°C in the parking lot and I can't get my right wool-socked foot into the frigging ski boot. A Norquay worker stands staring at me like a Stormtrooper covered from head to foot in layers, flaps, hoods and tinted glasses. I change position. I sit down. I stand up. I hop around, but still I can't jam my right foot into my adopted boot. The pain on the bridge of my foot is awful. Maybe I need momentum. I lift my foot back out and wriggle my foot around. Then I jam it into the boot with purpose.

"Ow! Goddammit!"

The Stormtrooper stares me down. Finally, I pull the padded tongue of the boot forward and jam my foot in. "Yes!" The John Deere tractor shuttle has had time to cir-

cumnavigate the parking lot. I'm in.

"I'M AN INTERMEDIATE SKIER," I say to the young Aussie-accented woman at the counter of the Snow Sports Centre in the impressive post and beam Cascade Lodge. I'm tempted to add, "who has managed to put both his boots on." She walks me over to a big map on the wall.

"I'd start with these blue runs," she says, gesturing to an arm of the mountain covered with blue squares, the universal skiing symbol for "This run won't kill you." Norquay has a reputation in these matters. For decades it was known, at least locally, as a mountain for expert skiers only. One of its original chairs, the North American, services nothing but black diamond and double-black diamond mogul-infested runs.

"Ski down here and take Spirit or Mystic chair," she says with her Aussie twang, pronouncing "take" like "tyke." I'm off.

I pass Banff Crag and Canyon columnist Eddie Hunter in the lodge.

He wrote the book on Norquay, literally—*The Spirit of Norquay* is available at www.banffnorquay.com.

I WARM UP on Abracadabra off the Spirit chair. It's a good starter and doesn't leave that bad Steve Miller chorus stuck in my head. I follow the blue arrows to the Mystic Express high-speed quad chair. Burgers and fries aren't the only things to be supersized.



To prevent Parisian-style traffic circle chaos and/or lift line bottle-necks, many ski hills install steel bars that act as troughs at the entrance to chair lifts. These bars produce a fleeting memory of a class trip to a meat-packing plant during an otherwise lost pair of junior high school years. Then I'm poling and skating my way toward a threesome of skiers at the Quad Chair starting gate.

To my left is a gentleman from

Luxembourg with a mouthful of jagged teeth. "Nine hours of flying yesterday—from Frankfurt!" he shouts excitedly, like Ed Grimley's long-lost European cousin. "Too hard! Too hard for me," he says, looking down at a confident skier shooting through the ungroomed snow beneath the chair. A sheen of insulating mucus covers the Luxembourgian's upper lip, his mouth and lower lip, and it's headed unchecked toward his chin. Like a polite Canadian at close range to unchecked mucus, I turn and address the couple to my right. The gentleman introduces himself as one of the directors of the Calgary Philharmonic Orchestra. When I admit I've never skied Norquay before he nods and says, "I've been skiing these mountains for 35 years and this is the first time I've ever skied Norquay."

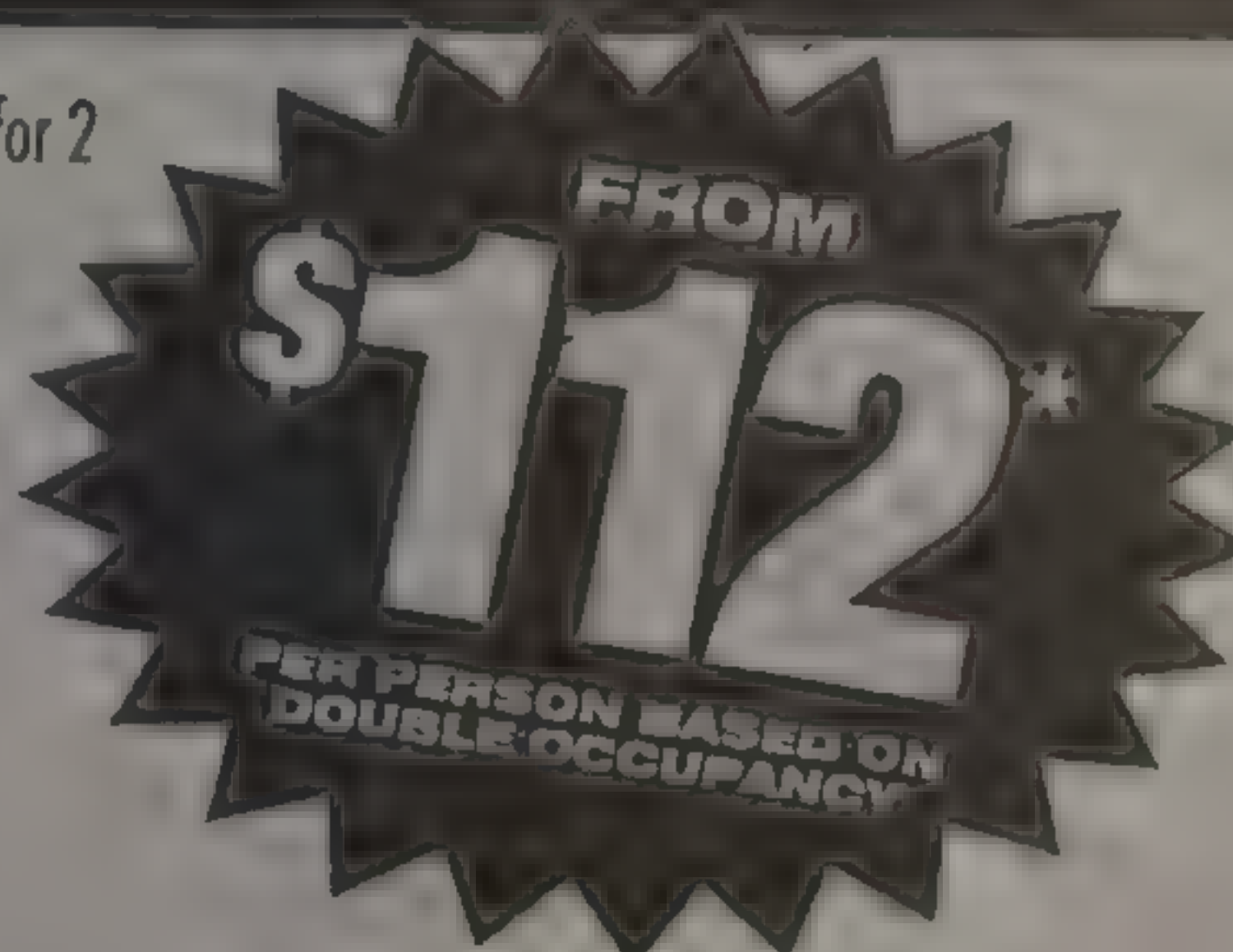
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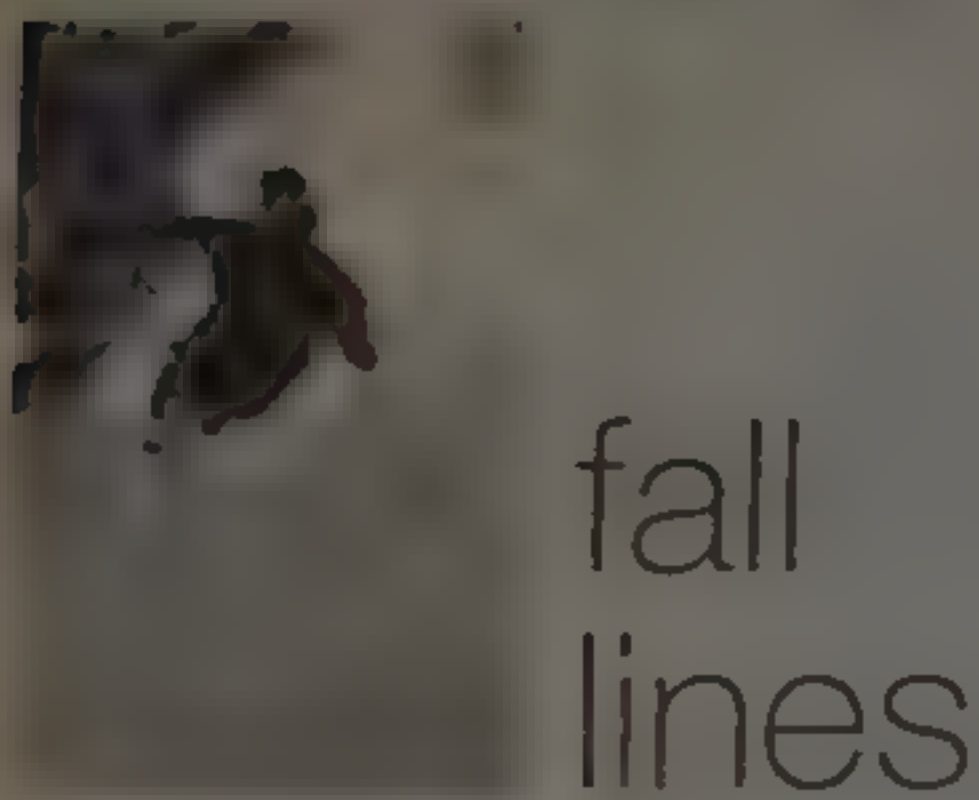
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fall
lines

By HART GOLBECK

Pineapple punch

The warm winds howled and endless rain pelted the valley for days but unlike other resorts in the Vancouver area, Whistler was able to withstand the "Pineapple Express," the weather system that originated somewhere around Hawaii. From January 17-19, Whistler recorded the heaviest four-day amount of precipitation in its history but since most of it came in the form of rain, it was nothing to be excited about. Extensive early-season snowmaking left a deep enough pack on their ski outs at the bottom so the upper slopes could remain open, leaving about 60 per cent of their terrain

accessible. It's all back to normal now, though, with dropping temperatures and daily snowfalls.

Storming the Castle

In early January after three days of torrential rain, Castle Mountain was forced to suspend operations. They would need at least 35 centimetres of snow before they could open the slopes. Mother Nature finally obliged last weekend, dumping 65 centimetres of the white stuff within 36 hours. Patrollers eagerly got the slopes back up to snuff and snow enthusiasts enjoyed thigh-deep powder all day and then some. It's great to see conditions back to normal just in time for the Powder 8 championships.

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Every Friday, Saturday and Sunday, Magic Bus provides transportation to and from Marmot Basin Resort. The bus departs from the Kingsway Inn at 5:30 a.m. and deposits you on the slopes by 9:45. A round trip (including a full-day ticket) is \$89 for adults and \$79 for students. If you already have a lift ticket, the price only is \$59. Buses return to Edmonton by nine each evening. Call 478-0429 to book your trip. ☐



ski
tips

By COLIN CATHREA

Skis for shes

As with many things in life, when it comes to ski equipment, women have historically gotten a crappy deal. For some reason, manufacturers just haven't been able to get a handle on those little physical differences that have caused women skiers so much pain and deficiencies in performance. Until recently—at long last there's a decent selection of skis, boots, bindings, gloves, hats, backpacks, goggles and eyewear specifically designed for female skiers.

The biggest breakthrough may be

with boots. Women's calf muscles sit lower on the leg than men's do, and as a result I know many women who've complained about how the upper part of the boot cuts into their calves. But the new boots are generally lower and they have a softer flex as well as a narrower heel and ankle pocket for a snug, comfortable fit.

Skis have changed dramatically for both sexes. Women's slightly different body shape and centre of gravity means their mass distribution can alter the way a ski performs. Most women's skis are lighter, softer and easier to flex. Technicians can also mount the bindings slightly forward, so turn initiation becomes easier.

I'm no expert in kinesiology, but for whatever reason, it seems women's feet tend to get cold more quickly than men's. I picked up a pair of battery-operated socks for my sweetie for \$20. They work great, and the gift went over much more favourably than, say, a new toaster oven would have. So go shop around and pick up some of the excellent new ski gear available in town. ☐

Mt. Norquay

Continued from previous page

utes. As the sun comes out, the views are stunning. Banff way down below. The jagged edge of Mt. Rundle across the valley. And the elevated view of massive Cascade Mountain is one I've never seen before. As we disembark, we are faced with a bevy of blue squares with names like Knight Flight, Banshee and Imp. The Luxembourgian wastes no time refitting his toque and gloves. He's off, shouting salutations as he goes: "Yes, alright! Blue, this way, good, good!"

FOLLOWING A GENTLY descending traverse as far around to the north side of the mountain as you can go opens a wide and reasonably steep blue run named Imp. But the *actual*imps—little snowsuited and helmeted kids skiing without poles, their short skis in semi-permanent snowplows—are following a black dia-

mond arrow through a narrow cut in the trees. They have a couple of grownups with them, so I think nothing of it.

Halfway down the run, I stop amidst absolute stillness and silence. My map says this is where Imp becomes Bruno's Gully, named after local hero, Swiss ski guide and photographer Bruno Engler. But I haven't seen a sign. To the north, along the spine and fall line of Cascade Mountain, an entire valley of trees is snow-covered and silent. Then I hear voices. I look back up the mountain and see where the realimps are. Those same little tykes, sans poles, are coming down an ungroomed break in the trees, zigzagging across a narrow chute.

This is what strikes me most about Norquay on a Sunday afternoon: all the fearless kids learning to ski and snowboard. Future Thomas Grandis taking gravity's fast line down the mountain. ☐



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board tips

By JAMES RADKE

Board to pieces

Back in the day, any visible scratch meant it was time to buy a new board. Nowadays, a board gets ridden through its second base grind or more, then turned into a rock board, then into furniture.

So when is a good time to get rid of your old board and get a new one? How long before normal flexing beats a snowboard down? Some riders say a snowboard's performance starts to drop after 15 days on the snow, while most manufacturers say it's more like 50-60 days. Either way, most riders will not flex their boards into mush; they're more apt to slowly bang away till there's nothing left. Board longevity also depends on your weight and where you ride. Boards will last longer at soft-snow areas like Sunshine Village than a resort out east with hard pack.

To slow down the effects of snow, weather, rails, trees and rocks, hot wax your board every few days or after every four or five days on snow. Eventually though, most boards will need a shop

base grind. Don't skimp on that, because a freshly ground board feels like a new board underfoot. You can usually grind a base a couple of times before it gets too thin, and if you want to do it yourself, you could flat-file your base and sharpen the edges by hand, but this process takes tools, time and skills.

Prevention and maintenance aside, all boards wear out over time. So, when is your board toast? Well, if small birds can fly through the topsheet, it's finished! Kaput. Usually, edge damage is what will affect the performance of a board and make it expendable. If you can't get sharp, square edges or if you have a dent in the edge, make it a rock board for low-tide days or put it on handrail detail.

Usually, edge damage is what will affect the performance of a board and make it expendable.

jib till you drop. If you want to see how your board is doing off the hill, put it on a perfectly flat surface and check for warping and camber loss. Sometimes, just hand-flexing a board will tell you it's shot and it's time to get a new one.

Some manufacturers have warranties for board wear and tear, so be aware of what is covered under your policy. Each manufacturer is different, but they all know jib damage from product failure. In some cases you might have to fix it yourself, but there's no harm in trying. Good luck. ☺

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SnowZone

Lake Louise

Weekend ski trip leaves our reporter
bowled over, despite gigantic crowds

By ADAM SMITH

The approach to Lake Louise was insane. To make Lake Louise a busy weekend crowd; the Calgary yuppie scene has embraced this beautiful mountain and arrives at a steady rate of 2.1 persons per very-late-model VW or SUV. But the crowd that patronized the Lake two weeks ago was so huge that the shiny new autos were backed up from the parking lot and piled almost all the way back to the highway about five kilometres below. Some people gave up and left; others just parked in town and hitched or walked back.

We parked our ride on a wide shoulder of the old parkway and hiked up to the hill. It must have been some kind of record—not even Christmas or New Year's has ever looked this busy. I thought of that R.E.M. video as I and two female comrades marched to the base area.

Despite the epic influx of Calgarians who descended on Lake Louise's fresh Saturday snow, we were knee-deep in nice, light powder within 25 minutes of strolling into the base area. Aside from some ludicrously long lift lines, the crowds really didn't seem to exist. As soon as we hit the backside (especially the Ptarmigan chair), I let my fear of crowds abate a bit. Lake Louise is far from the peaceful, tranquil beauty of the backcountry, but at least there's a mechanism in place to ensure riding standards can usually be maintained. The finer things at

Lake Louise—its delicious tree runs, the bigger bowls, the numerous other out-of-the-way gems—seem somehow sheltered from the weekend hordes.

Early in the day, our group met up with a French girl and a guy named John. John knew Louise well, and my rapidly failing memory was relieved as he took us to many of the backside sweet spots that I used to know well, but now seemed to have forgotten. After meeting at the Temple lodge, John and I headed up the Larch chair.

AS WE CRUISED the glades east of Larch, a memorable incident occurred. I was in mid-line, in a slight traverse at high speed, when

a body descended from a tree patch directly above my path. Impact was

unavoidable and, believing I was barreling near full-speed into a small girl, I did what I could to cushion the blow. Our bodies collided flatly, knees to shoulders, and we flew back into some glades, one sharp trunk resting threateningly under John's neck. We had become entangled and landed in a strangely comfortable seated position. John looked unharmed, so I fell back into the snow. I was completely winded and looked up at the sky, waiting for breath. John leaned over me.

"Are you okay?" he asked.

I couldn't speak; I just stared, eyes peeled. I could see the fear in his expression. He must have thought I was unconscious; maybe he thought I was dead. And why not? I wasn't moving! I wasn't making a sound—I wasn't even breathing.

Eons passed. Finally, though, I uttered that long-awaited helpless wheeze. "Eunnnngggggg. Eeeeeeuunngggg!" I proclaimed. A few seconds later, I began to breathe like a normal human being. Oh the sweet oxygen! So pure! So right! And then the two of us broke into uncontrollable laughter. We extricated ourselves from our gross embrace and



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continued with our ride.

IN THE AFTERNOON, the white-out sky began to give way to some warmer light which improved our visibility, allowing us to explore some of the backside bowls. A venture up the Paradise chair and a five-minute eastward foot traverse along the ridge brought us to the top of the Diamond Mine area, or the East Bowl. After exchanging some good-natured insults, John and I dropped cautiously into the windswept bowl. With better conditions, this terrain can be really rewarding. As the day came to a

close, I could see the patrol doing test runs with the newly installed gondola, which should be opening soon. We made our way into the parking lot, where so many vehicles were filing out it looked more like South Edmonton Common than a mountain resort.

It was a pretty decent day, but given all the lost time on the hill due to lack of parking and the larger-than-usual crowds, it would have been nice if the mountain had offered something in the way of compensation—especially with lift tickets ringing in at a pricy \$60 a pop. Oh well. ☺



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Rabbit Hill - 60cm base, 100% of terrain open
Snow Valley - 60cm base, 5cm new snow

ALBERTA

Castle Mtn - 50 - 190cm base, all lifts and 35 runs open
Can. Olympic Park - 85cm base, all lifts scheduled
Lake Louise - 182cm base, 10 lifts and 113 runs
Marmot Basin - 119 - 135cm base, all main lifts
Mt. Norquay - 135 - 185cm base, 5 lifts and 28 runs open, 1/2 pipe now open
Nakiska - 62 - 123cm base, 5 lifts and 28 runs
Pass Powderkeg - 75cm base
Sunshine - 185cm base, 12 lifts and 107 runs open w/ ski out open
Tawatnaw - will be open thurs - sun, conditions are good

B.C.

Apex - 116cm base
Big White - 184cm base, 15 lifts and 111 runs open
Fernie - 171cm base, 10 lifts and 105 runs open
Fairmont - all run and lifts open, excellent conditions
Kicking Horse - 157cm base, 100% of terrain open
Kimberley - 68cm base, 6 lifts with 36 runs open
Mt. Washington - Closed until further notice.
Panorama - 39cm base, 9 lifts and 90 runs open
Powder King - 150 - 420cm base, 2 lifts and 24 runs open
Powder Springs - 100 - 200cm base, all lifts open
Red Mtn - 138cm base
Silver Star - 140 - 182cm base, 10 lifts and 97 runs open
Sun Peaks - 130cm base, 10 lifts and 109 runs open
Whistler Blackcomb - 145cm base
Whitewater - 172cm base

USA

Big Mtn - 38 - 167cm base, 7 lifts and 82 runs
Big Sky - 90 - 135cm base, 100% of terrain open
Crystal Mtn - 142cm base, 45 runs and 5 lifts open - 100%
49 Degrees - 25 - 115cm base, spring like conditions, discounted rates
Great Divide Ski Area - 30 - 50cm base, 5 cm new snow
Lookout Pass - 55 - 120cm base, excellent packed powder
Mt. Spokane - Closed. Will reopen asap.
Schweitzer Mtn - 30 - 137cm base, early season conditions exist
Silver Mtn - 35 - 85cm base
Sun Valley - 110 - 162 cm base

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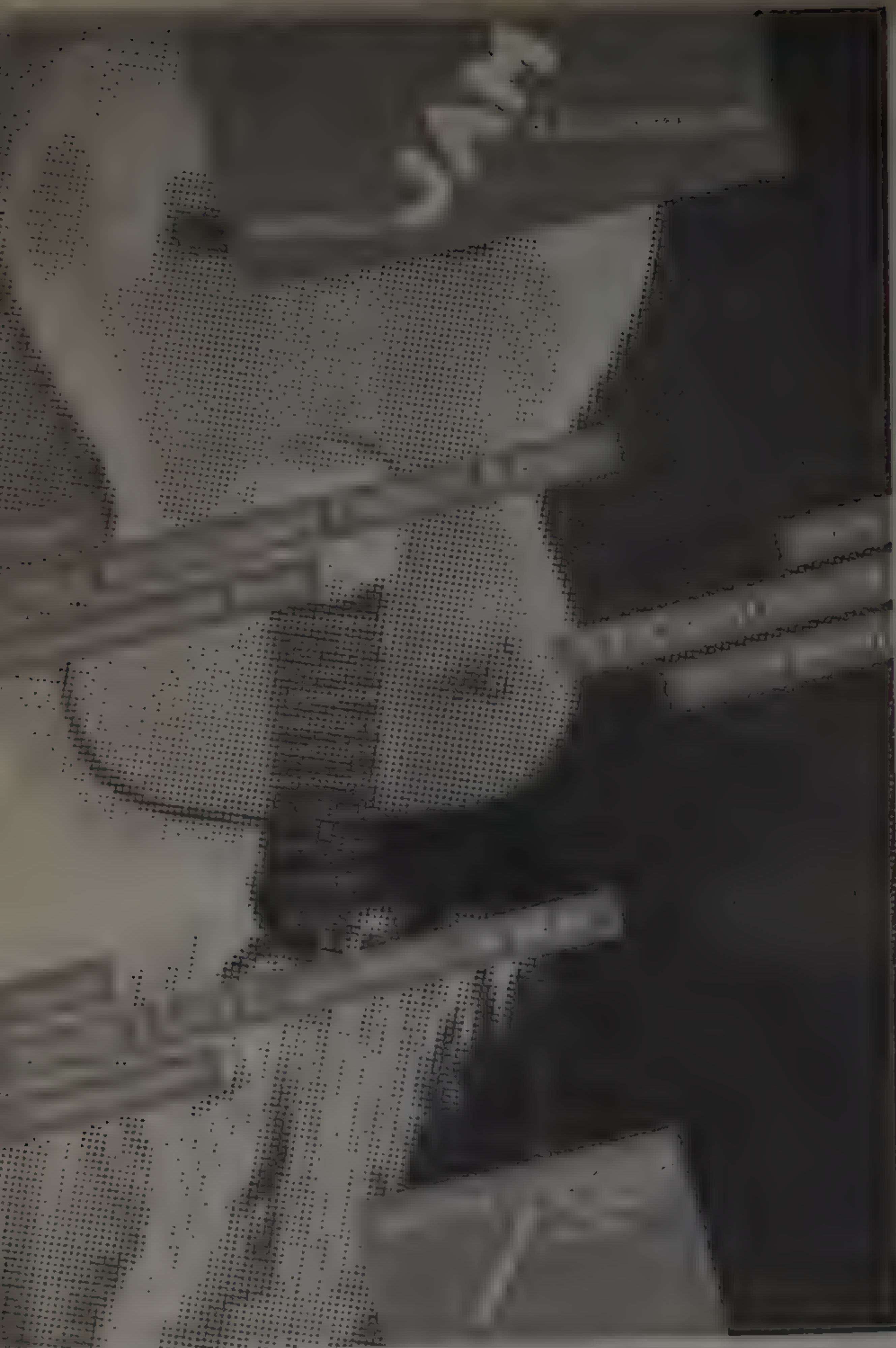
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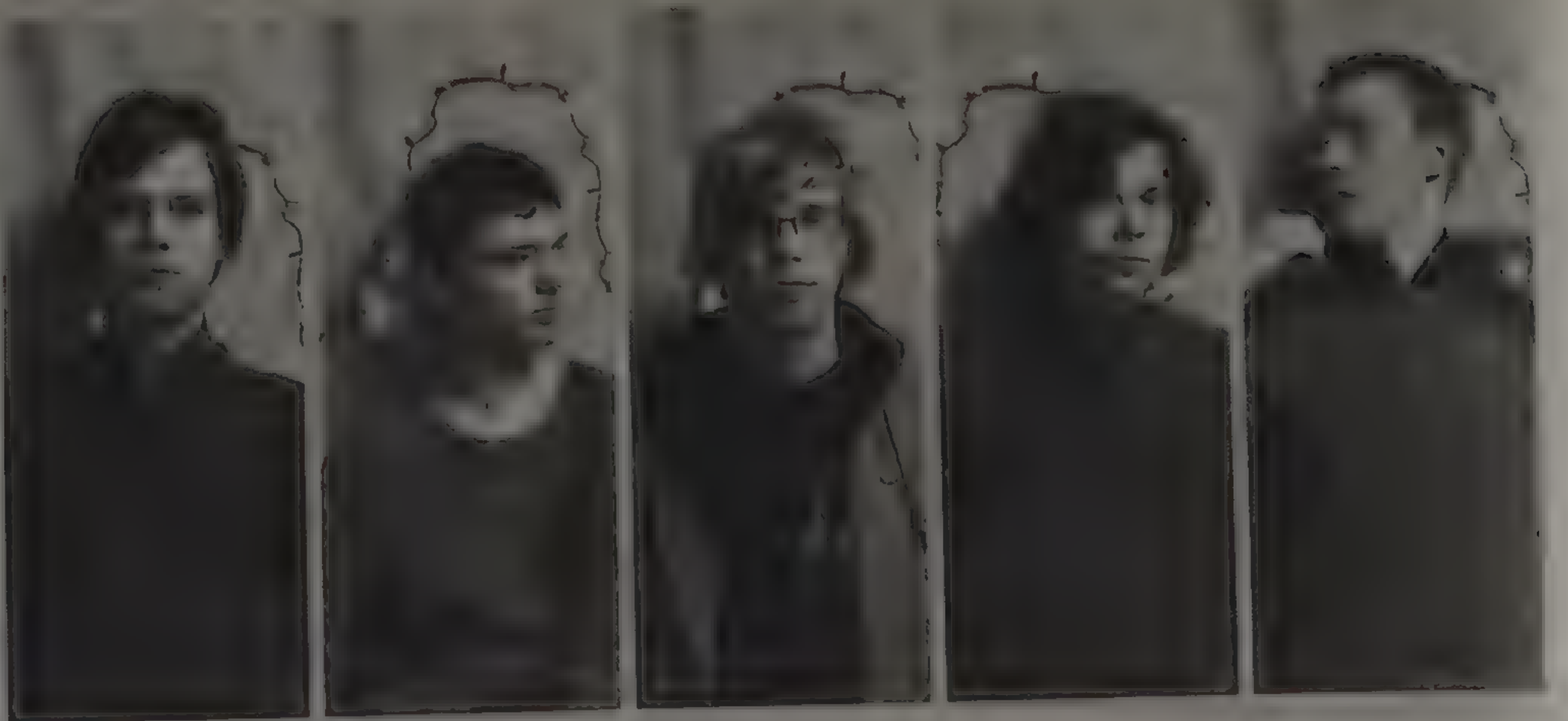
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MUSIC



Meet the Birtles

"We're the future of rock 'n' roll" is Mark Birtles Project's immodest claim

By ROSS MOROZ

When interviewing a band, enquiring as to how the group originally formed is pretty standard operating procedure, and the answer to this query is ordinarily every bit as banal and mundane as the question. When interviewing the members of local quintet Mark Birtles Project, however, even the most pedestrian questions seem to prompt unconventional responses.

"We're five Canadian boys who moved to Japan to pick rice, and while we were out there plowing the land with chopsticks and wearing our flying-saucer hats we started to

play those Japanese folk banjo things and decided to make a band out of it," explains vocalist Mark Hayes, utterly debunking the popular myth that the group was created as a way to mock other local bands.

With some prodding, however, guitarist Bryan Birtles admits that he and Hayes started the group at least

have to go through all the hassle—it's all done for you."

That topic dispensed with, the members of Mark Birtles Project begin speculating about the possible future lineup reconfigurations, whether by amicable departure or more macabre happenings. "If I was to die, I would want the band to go on without me," announces MacBeth. "They would never be as good without me, but they need to go on polluting the world with rock 'n' roll."

"If I die, they can only go on," agrees Taylor, "but only if they get Tommy Lee to fill in."

BARRING ANY unforeseen mishaps, the band's members are unanimous in their commitment to spreading the gospel according to Mark Birtles Project—although they're quick to point out that whatever their message is, it certainly isn't a political one. "We're very political people, but music shouldn't be about that," Hayes declares. "I know what I believe, but I'm not so full of myself to think I should be trying to flood some kid's mind with it."

"I find bands like that boring," Birtles adds.

"We want to have fun more than we want people to think we're really deep or something," Hayes continues. "We have no image, really. There's nothing identifiable that you can grab a hold of."

"But that's an image in itself, though," MacBeth interjects.

Hayes ponders this point momentarily. "I hope that if we have an image, it's honesty," he says humbly, although Birtles disagrees, advancing a slightly less self-effacing analysis.

"This band represents the height of Canadian decadence," he declares with a straight face. "I think we're the future of rock 'n' roll." ☺

MARK BIRTLES PROJECT

Fri, Feb 11: Seedy's (with the Franklins, 18+) • **Sat, Feb 12:** Shark Tank (with the Frosted Tipz, Cadence Weapon, Blacklisted and DJ Miss Mannered, all ages)

PREVIEW ROCK

partially out of frustration with the state of independent music here in the capital city. "We were pretty dissatisfied with the way people were behaving in the Edmonton scene," Birtles says, "so we started this band to show people that you can be in a band and still be a decent guy and have fun."

WITH THIS GOAL IN MIND, the Mark Birtles Project immediately began pursuing opportunities to perform live, despite some initial deficiencies in the lineup and wardrobe departments. (The band's first show featured just Hayes and Birtles singing songs without their pants on.) After deciding that the "pantsless two-piece" concept was limiting their artistic potential, Hayes and Birtles recruited bassist Colby MacBeth, keyboardist Blake Betteridge and, later, Sean Taylor, who recently replaced original drummer (and Bryan's younger brother) Patrick Birtles.

The younger Birtles left MBP to concentrate on his skin-hitting duties with emo group Ten Second Epic, and while some observers might accuse him of "ditching," the current members of the Project say the shakeup was anything but acrimonious. "He joined the band under the auspices that he was Ten Second Epic's drummer more so than our drummer," Birtles says, adding that the change in personnel may have actually added something to the band's sound.

"I don't play like Pat and Pat doesn't play like me," agrees Taylor. "It's probably easier than starting your own band, because you don't

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Broadcast news

The Capitals are looking for prime airtime with guitar-driven *Broadcast One*

By PHIL DUPERRON

With the release of *Broadcast One*, the Capitals are ready to take their hard-edged pop music out of Vancouver and onto the road. And even though it's their first disc, it comes with quite a pedigree: recorded this spring with producer Kevin Kane of the Grapes of Wrath and mixed by ex-Odds frontman Stephen Drake at the prestigious Greenhouse Studios, *Broadcast One* perfectly captures the band's jangly guitar-driven sound. Guitarist/singer Patrick Jacobson says Kane half-jokingly described the album as "Sloan covering Oasis," which is as good a description of its contents as any. "That sort of pigeon-holes us a little bit," he says, "but it's definitely guitar-oriented power pop, with a bit of a harder rock edge."

It's hard not to refer back to college and indie rock of the '90s when describing the Capitals, but when they began recording, they were coming at it with an ear to a much different era. "We went into it really listening to a lot of '70s rock," Jacobson says. "I guess it's kind of interesting, because most of those bands that came out in the '90s were probably listening to '70s rock growing up as well. But that was really what we were shooting for, so it's strange that we sort of came to the same end-point as a lot of those '90s bands."

Although they couldn't afford to record the album using analog equipment (and with the recent demise of Quantegy Inc., the last source of the precious quarter-inch tape used in the process, very few will be able to in the future), they did mix the record down to tape for an old-school rock sound. "We really wanted it to have an analog sound," Jacobson says. "It's the only way to get that sound—you know that really natural, airy-room sound? It really gives it a very full tone: the bass and drums especially came through that way. I wouldn't say that analog is necessarily better, but it's got a different sound and if you really want to try to recreate those great old records, that's kinda the way you gotta go."

THE CAPITALS PUT OUT *Broadcast One* independently, but decent numbers and positive response from the Vancouver media have inspired A&R reps from a few labels to give it a second glance. The band also hooked up with Vancouver's Boomp Records to pitch their songs to TV and movie producers, landing some interesting tie-ins for a band made up of five young guys. "It's kinda cool," Jacobson says. "One of our songs was picked up by [Showtime's lesbian



soap opera] *The L Word*. They picked our song 'The Other Girl,' strangely enough. Somebody heard the song and they really liked it and wanted to use it and we're not gonna stop 'em."

The Capitals may have cut their teeth in the big city, slowly fighting

their way up through Vancouver's crowded scene, but Jacobson says smaller centres like Canmore and Lethbridge are just as receptive to their music, if not more so. After all, people tend to pay more attention to you when you're one of only a few acts coming through town and the

crowds are full of diehard music fans instead of people who just happen to be in the bar. With this in mind, the Capitals will fly from Edmonton to Whitehorse for the Sourdough Rendezvous Festival, a massive arts and music party held every year in the last week of February. "They actually close down some of the government offices and stuff for half a week and they have this giant drinking festival," Jacobson says. "I guess it's part of their way of keeping their spirits up in the middle of the winter. They gotta do something to keep people happy." ☺

THE CAPITALS

With Black Market Inc. and Billy the Kid
• Seedy's • Sat, Feb 12

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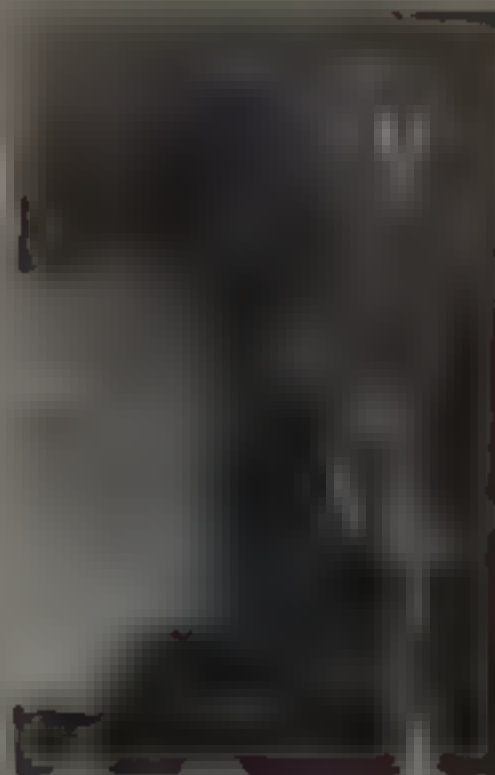
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MUSIC



music notes

BY PHIL DUPERRON
AND ROSS MOROZ

It's corrupt where he's from, Edmonton

Cadence Weapon • With Mark Birtles Project, the Frosted Tipz, Blacklisted and DJ Miss Mannered • Shark Tank • Sat, Feb 12 For most people, to say "Edmonton rap" is an oxymoron would be a giant understatement. But apparently, there's more going on here than meets the eye.

"There is a scene here, believe it or not," proclaims Roland Pemberton, who performs under the stage name Cadence Weapon. "I feel like the Edmonton scene is just starting to get into the rap side of things. Rap is on the come-up, for sure."

One could argue that up is really the only trajectory possible when you're starting at zero, and while Pemberton admits that there's certainly more of a hip hop scene in, well, any other city this size, that hasn't dampened his affection for Edmonton—in fact, it even emerges in his music. "It's really important to stay true to where you are," Pemberton explains, citing his song "Oliver Square," a track that namechecks local institutions like New City, the Funky Pickle, the Strat and the number 7 bus, as proof. "People hear that song and are like, 'I've been there'—people like to be able to identify with the music they listen to, I think." Pemberton points to British acts like the Streets, who raps about

Leeds and Bristol instead of Compton and the LBC, as a good example of what he's talking about. "People appreciate honesty, for sure."

When pressed to name his influences, Pemberton becomes pensive, somewhat sheepishly confessing a general distaste for the current state of hip hop. "I listen to very little new rap—I listen to a lot of indie rock, to be honest," he admits, listing Bad Religion, the Vandals, the Faint and TV on the Radio as favourites, although he is quick to add that he typically culls his samples from far more obscure sources, eschewing the rap tradition of nicking riffs from '70s funk tracks in favour of classic krautrock and old '80s electro records instead. "You have to be versatile with your samples," Pemberton says. "Lots of the '70s funk stuff has been picked bare. You have to work extra hard to make it sound original."

True to his word, Pemberton loves mangling his already obscure samples

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to the point of total unrecognizability. "I do a lot of weird stuff to my samples. I do a lot of chopping and flipping," she says. "People will definitely give you props when you do something different to a piece of music instead of just copying something." (RM)

She's a Chomiak (Chomiak!) on the floor

Pangina • With Lime and Matt Allen • Victory Lounge • Sat, Feb 12 After nearly a year of silence, Pangina, Edmonton's (almost) all-girl rock juggernaut, resurfaced this summer to lend a hand in the CJSR Fundrive and to Rage Against Ralph—unfortunately, it turned out, to no avail. But at any rate, with a few shows under their belt following their hiatus, the members of Pangina are ready to celebrate their fifth anniversary this weekend, but one has to wonder: what dark conspiracy kept them from the stage for so long?

"We took a pregnant pause," explains guitarist Christine Chomiak. "Our drummer Lori [Gawryluk] gave birth to our new drum tech back in February. Life kinda got in the way of the band, but now the children are old enough to be left at home without being breastfed every 15 minutes."

But it wasn't just life that got in the way last summer when their fourth member in five years abandoned the band. "They all seem to move to Ottawa for some reason," Chomiak says, "except for our last bass player, Monique [Hoope], who moved to Vancouver. We're thinking she'll end up in Ottawa eventually because that's where they all end up."

With a slot open, the band took the opportunity to change their hormonal balance and introduce a little testosterone into the mix with Tom Katt, a.k.a. Tom Murray of Old Reliable. "When I first started playing in bands," Chomiak says, "I was, like, the only girl in the band or one of two girls, so it's nice not being in an all-girl band anymore. It's great having him in the band. You know, he is very in touch with his feminine side; he's almost like one of the girls, except he's a boy. It's also kinda nice because, stereotypically, the girl instrument has always kind of been the bass—at least for the '90s—so at least we have the boy playing the bass and girls playing drums and guitars."

Even though women who rock aren't a new phenomenon, it's only recently that they've truly caught up to their male counterparts: world-renowned electric guitar maker Fender just announced that women now make up fully half of their sales. "That is so good," says Chomiak, "because when I bought my first electric guitar back in '91-'92, could I get any service from anyone? It was like, 'Hello, I'd like to spend money in your store and buy an electric guitar,' and there were some places I was just ignored. So it's nice to see the tides change."

So can we expect to see a flood of pink Telecasters catering to the new generation of guitar goddesses? Not if Chomiak has anything to say about it. "Black is still the best," she says, "because it goes with pretty much anything you wear. Or if there's some



Driven by Compassion • With Broken Nose and Mammoth • Starlite Room/Victory Lounge • Sat, Feb 5 • reVUE As Broken Nose ironman AJ Gothielsen so eloquently pointed out last Saturday night: (Every day, our bodies, with that in mind, a few hundred fellow fans of nightmares—no to mention earth-shaking, rock-and-roll, and more... and, as a result, a weekend in the Starlite Room and Victory Lounge to raise money for the Canadian Blood Services Foundation. After all, the idea of Mammoth once again being a... (the... something... of their extinction with the force of a sonic boom. After auctioning off dates with several of Edmonton's sexiest single guys and dolls for a few more bucks, Broken Nose closed the night down, proving once again why they are one of the hottest hard rock acts in town. Tossing handfuls of Jack Daniels shots into the crowd, Gothielsen and his crew showed just how much fun charity work can be. (PD)

kind of silvery sparkle, then it's a perfect accessory." (PD)

"Fat" Dave Johnston: jerk?

Black Market Inc. • With the Capitals and Billy the Kid • Seedy's • Sat, Feb 12 Most bands go through a few lineup changes at various points in their career, but local rockers Black Market Inc. have been through so many members that they may want to consider setting up an alumni association. Since its inception, the group has shrunk from a quintet to a trio and has gone through two guitarists, two bassists, one drummer and a vocalist. But despite the turnover, the band's leader remains undaunted.

"Yeah, we've been through a lot of people," admits frontman "Fat" Dave Johnston (who, it should be noted, probably wears about size 30 jeans). "And you're probably thinking, 'Jeez, Fat Dave is hard to work with.' Johnston ponders this possibility a moment. "Maybe I am a jerk," he decides. "There's going to be people that you can work with and people that you can't—that's life. And now I'm in a band with people I can work with. We're all kind of after the same thing."

But that quarry remains somewhat elusive. "We try to keep it on the downlow," says Johnston, even though in the same breath he reports that Black Market Inc. will definitely be doing some recording in the near

future. In fact, they decided to abort a planned tour late last year because of the lack of a fresh album. "All we have right now is an EP that doesn't sound like us," Johnston says. "We were going to do a tour in the fall, but we ended up having what alcoholics refer to as a 'moment of clarity,' and we decided that it probably didn't make a whole lot of sense to haul ourselves across the country without a recording that sounded current."

The touring question is also complicated by Johnston's day job as the owner and operator of his independent record store, Ruckus on Whyte, although he has so far found the two roles have been relatively easy to balance. "It's just like any other job," he says. "You pretty much just have to find somebody to fill in for you. [The job] is frustrating as hell sometimes, though, putting up with some of the bands."

And yet, Johnston is surprisingly conciliatory when he talks about having to do business with bands whose music he doesn't necessarily enjoy. "You can't hold it against people if they're interested in something else," he says. "Besides, without shitty bands you wouldn't appreciate the good ones."

Gee—Johnston's beginning to sound like he isn't a jerk after all. "Don't worry," he replies quickly. "I've got a million 'nice' answers for questions like that." (RM)

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TOUR KICKOFF!
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PIND

THURS FEB 24
THE BLAME ITS
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PIND

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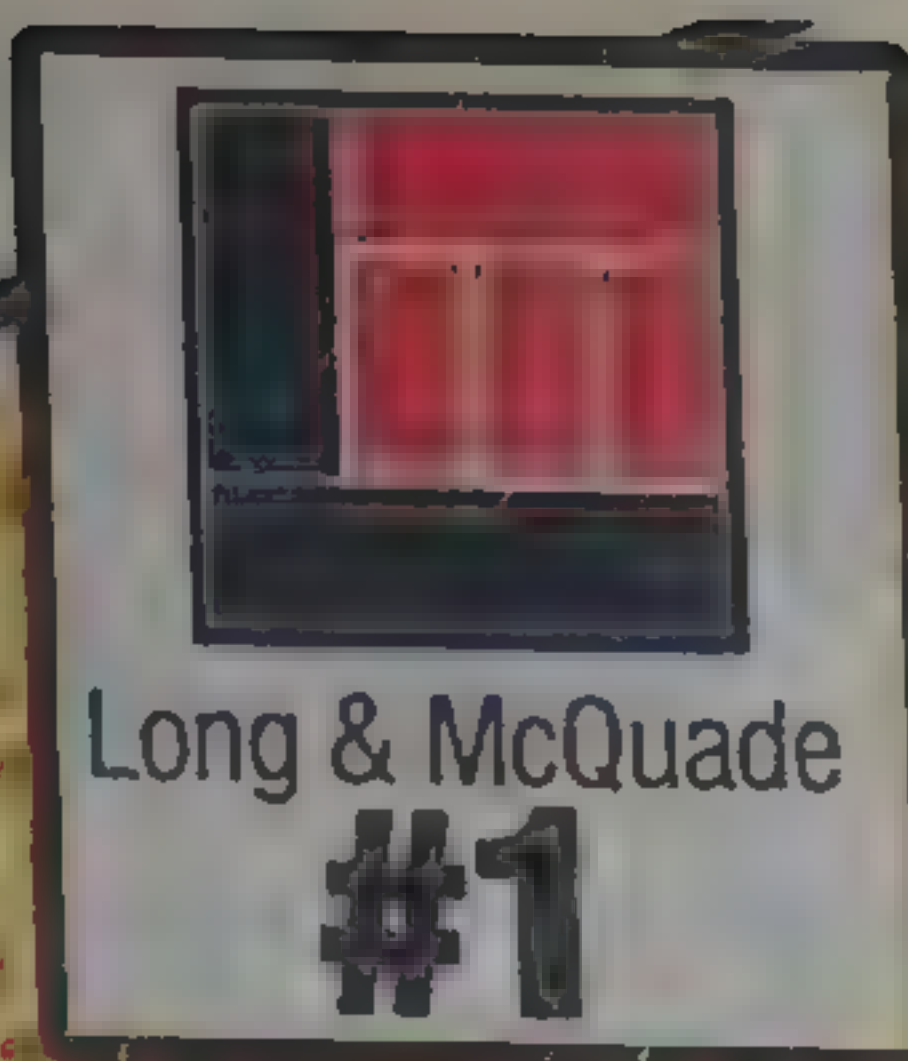
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- Beautiful Joe – Cover Up (indelible)
- Storyboard – Storyboard (sbmusic)
- Stars – Set Yourself On Fire (arts & crafts)
- And You'll Know Us By The Trail Of Dead – Worlds Apart (interscope)
- Madeleine Peyroux – Careless Love (rounder)
- Neko Case – The Tigers Have Spoken (mint)
- John Guliak & The Lougan Brothers – 7 Stories & 13 Songs (mint)
- Mf Doom – MM...Food (rhymesayers)
- Andrea Revel – City Song (andrea revel)
- The Chemical Brothers – Push The Button (virgin)
- Tony Joe White – The Heroines (sanctuary)
- Colleen Brown – A Peculiar Thing (colleen brown)
- Billy Cowsell – Live From The Crystal Ballroom (indelible)
- Marianne Faithful – Before The Poison (anti)
- Black Mountain – Black Mountain (scratch)
- Arcade Fire – Funeral (merge)
- Sunday Nights – The Songs Of Junior Kimbrough (fat possum)
- Lou Barlow – Emoh (merge)
- Eliot Smith – From A Basement On The Hill (anti)
- Maria Dunn – We Were Good People (festival)
- The Fiery Furnaces – EP (rough trade)
- Alison Krauss & Union Station – Lonely Runs Both Ways (rounder)
- 7 Seconds – Take It Back, Take It On, Take It Over! (sideonedummy)
- Federico Aubele – GrandHotelBuenosaires
- Tom Waits – Real Gone (anti)
- Mavis Staples – Have A Little Faith (alligator)
- K.D. Lang – Hymns Of The 49th Parallel (nonesuch)

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THU

LIVE MUSIC

ATLANTIC TRAP AND GILL Tim and Peter

BACKSTAGE TAP AND GRILL Open stage jam; 8pm-midnight

CARGO AND JAMES TEA SHOPPE Open stage hosted by Ron Taylor; 7:30-10pm

CASINO YELLOWHEAD Shawndel (pop/country)

CELI'S East Coast Thursday nights; Screech; 9pm

CHRISTOPHER'S PARTY PUB Open stage hosted by Alberta Crude; 6-10pm

DRUID (SOUTH) Black Mail

DUSTER'S PUB Jam hosted by Brian Petch

EASTBOUND Pierre Paul and maniko; 8pm

FOUR ROOMS Stuart Crosley

GRINDER All star blues jam hosted by Rusty Reed; 9pm-midnight

J AND R Open stage with the Poster Boys (pop/rock/blues); 8:30pm-12:30am

J.J.'S Teenage Surf Invasion (rock)

KIMASHERIDT PUB Disgrace the Retroman; \$4 (after 9pm)

KROBAR Sun of a Gun with guests; 9pm

NEW CITY LERWID LOUNGE JFK and the Conspirators, Capital City Sound System

SIDETRACK CAFÉ Cross Cancer Benefit Show: Just a Fellow (CD release party), Daisy Blue Groff, Chris Wynters; 8pm; \$10 (door)

URBAN LOUNGE Mo Bad Ass featuring Earl (Wide Mouth Mason); \$5

DJS

ARMOURY Vintage Thursdays: retro rock, dance and old school hip hop

BACKSTAGE TAP AND GRILL Animation Station: Trip hop, drum 'n' bass with MC Deadly, Gundam, Dale Force

BILLY BOB'S LOUNGE Escapade Entertainment

BLACK DOG FREEHOUSE Thump: intronica with the DDK Soundsystem

BUDDY'S NIGHTCLUB DJ Squiggles

ESCAPE ULTRA LOUNGE Thursday Ladies Night: Top 40, R&B, retro with Urban Metropolis

FILTHY McNASTY'S Punk Rock Bingo with DJ S.W.A.G.

GAS PUMP Ladies Nite: Top 40/dance with DJ Christian

GUILTY MARTINI DJ Jeff

LOWCROFTS Nights: free dance lessons 8-9:30pm

NEW CITY LERWID LOUNGE Rub-A-Dub Thursday: rocksteady, dub

reggae with DJ Jeebus and the Operation Redication Sound System

NEW CITY SUBURBS Progress: electro/new wave with DJ Miss Mannered and guests; no minors

POWER PLANT Ship Night for resident students

RED STAR Underground Hip Hop Night: with DJ Mumps, DJ Dusty Crates

RENDEZVOUS Metal Night with DJ McNasty

THE ROOST Rotating shows: Sticky's open stage and the Weakest Link game with DJ Jazzy second and last Thursday; \$1 (member)/\$4 (non-member)

SAVOY Funk and downtown-po with Ben Jamin

SEEDY'S DJ night

STOLLI'S ON WHYTE Top 40 dance, R&B

VELVET LOUNGE Substance: hip hop/R&B end of exams jam with Spincycle, Invoiceable, J-Money, Sean B

VICTORY LOUNGE WLCM: Electro synth pop hip hop with DJ Nik7 and guests; 9pm

WUNDERBAR BRAUHAUS DJs Wunderbar Holbrauhaus: Punk with Robin Schreffel

FRI

LIVE MUSIC

ARDEN THEATRE Quartango; 7:30pm; \$22:\$50; tickets available at Arden Theatre box office, TicketMaster

ATLANTIC TRAP AND GILL Chuck Rose

BLUE CHAIR CAFÉ The Fates; 8:30pm; \$15

BOB'S BAR AND GRILL Slowburn; 8pm

CASINO EDMONTON Out (pop/rock)

CASINO YELLOWHEAD Shawndel (pop/country)

CELI'S The Kick It Bros; 9pm

FOUR ROOMS Stuart Crosley

HORIZON STAGE Memories of Western Swingin' and Country Singin': The Heritage Allstar Band; 2pm and 7pm; \$30 (adult)/\$26 (student/senior); tickets available at TicketMaster

JEFFREY'S CAFÉ AND WINE BAR Anna Beaumont (jazz and blues); 7:30pm; \$5

J.J.'S Course Addition (rock)

KIMASHERIDT PUB Disgrace the Retroman; \$4 (after 8pm)

NEWCASTLE PUB Clockwerk

PEPPERS The Idle Rich

PLAYBACK Mr. Lucky (blues/roots); 9:30pm-1:30am; no cover

ST. BASIL'S CULTURAL CENTRE Austin Lounge Lizards presented by the Full Moon Folk Club; \$15 (adv)/\$17 (door); tickets available at TIX on the Square, Southside Sound

SEEDY'S Mark Birtles Project (CD release party), The Franklins; \$6

SIDETRACK CAFÉ Run Chico

MUSIC WEEKLY

YOUR GUIDE TO LIVE MUSIC IN EDMONTON

Run, The Dudes, Bebop Cortez; 8pm; \$8 (door)

STARLITE ROOM Supernova; 5pm

UNION HALL Friday Night Loud (launch), Ozzy Osmonds; 9pm (door)

URBAN LOUNGE Crush; \$5

YARBIRD SUITE Tyler Homby Quintet; 8pm (door), 9pm (show); \$10 (member)/\$14 (guest)

ZENARI'S The Tom Bennett Trio

CLASSICAL

SUTTON PLACE HOTEL My Jazzy Valentine Cabaret: Presented by Pro Coro Canada featuring Janet Smith and Mireille Rijaavec with Joachim Segger (piano); 7pm; \$75

WINSPEAR CENTRE Masters presented by the Edmonton Symphony Orchestra, Anne Manson (conductor), featuring Dame Gillian Weir (organ); 8pm; \$21-\$56

DJS

ARMOURY Fishbone Fridays: Top 40 downstairs/retro 80 upstairs

BOOTS Retro Disco: retro dance

BUDDY'S NIGHTCLUB Dance party with DJ Alvaro

DECADANCE Ladies Night: Deep sexy funky beats with DJ Smoov and guests; no cover

NEWY'S LOUNGE Outrageous Fridays: Hip-hop/urban with Jsmilz

ESCAPE ULTRA LOUNGE With Urban Metropolis

GAS PUMP Top 40/dance with DJ Christian

HALO Mod Club: '60s with DJ Blue Jay, DJ Trav VD; \$5

NEW CITY LERWID LOUNGE La Trasheteria Fridays: Hipster, trash, yipsy-core, dogbeat, hair hop, nuke juke with La Trasheteria: Man Chester, The Molester, Miss Mannered; 8pm (door); no cover before 9:30pm

ONE ON WHYTE Retro, top 40, R&B with DJ Crownroyal

POWER PLANT Crush On: Top 40 with DJ Redpoint

RATT Immediate Gratification Fridays: with DJ Kung Fu Grip

RATTLESNAKE SALOON Barn Buster: DJs all weekend

THE ROOST Upstairs: Euro Blitz: best new European music with DJ Outtawak Downstairs: DJ Jazzy; \$4 (member)/\$6 (non-member)

SAVOY DJ Busy B; no cover

STANDARD Adam and Eve Fridays: Top 40

STONEHOUSE PUB Top 40 with DJ Chad

VICTORY LOUNGE Vindictive Metal Fridays

SAT

LIVE MUSIC

ARDEN THEATRE Memories of Western Swingin' and Country Singin': The Heritage

Allstar Band; 2pm; \$28; tickets available at TicketMaster

ATLANTIC TRAP AND GILL Chuck Rose

BACKSTAGE TAP AND GRILL Love With Rebecca; 9:30pm; \$5

BELLA BLANK CAFE Acoustic open stage; 7-10pm

BLACK DOG FREEHOUSE Hair of the Dog: Rachelle Van Zanten, LadiDa 4-6pm; no cover

BONNIE DOON Ladouceur and the Broke Ensemble, Robin Hunter and the Six Foot Bullies, Babe Lloyd; 7pm (door), 8pm (show); \$12 (adv)/\$15 (door); tickets available at Blackbyrd, Myhres Music

BUTTER AND CHILL Slowburn; 8pm

CASINO EDMONTON Souled Out (pop/rock)

CASINO YELLOWHEAD Shawndel (pop/country)

CENTRE FOR SPIRITUAL AWARENESS Cross Tsunami Benefit: Perian Spring (host), Rob Heath, Andrea House, Back Porch Swing, Jay Willis, Andy Northrup, Karla Anderson and more; 1pm-11pm; \$10 (door)

CONVOCAITH HALL FolkwaysAlive: Jazz Intersections and Tribute to Kellogg Wilson featuring Bill Jamieson (saxophone) with the Jazz Quartette; 7:30pm; \$20/\$10 (student); tickets available at TicketMaster

DRUID (JASPER AVENUE) Stewart Bendall; 4-7pm

FORT EDMONTON PARK Valentine's with Harpe Jazz: featuring Terry McDade (concert harp), Thom Golub (upright bass) and Dan Skakun (drums); 7:30-9:30pm; \$25 (adult)

FOUR ROOMS Dominelli

J.J.'S Course Addition (rock)

KINGSKNIGHT PUB Disgrace the Retroman; \$4 (after 8pm)

KROBAR Scully and the Hippocrites with guests; 9pm

MEGATUNES Run Chico, The Dudes; 2:30pm; all ages event; free

NEWCASTLE PUB Clockwerk

PEPPERS The Idle Rich

PLAYBACK Mr. Lucky (blues/roots); 9:30pm-1:30am; no cover

POWER PLANT Schematics, Superseed, The Night Life, Foster; 8pm (door); \$7 (door)

SEEDY'S Black Market Inc, The Capitals, Billy the Kid; \$8

SHARK TANK Mark Birtles (CD release party)

SIDETRACK CAFÉ Mikey Dread and His band (reggae), Soulfah Fyah, DJ Mick Sleep; 8pm; \$18 (adv)/\$25 (door); tickets available at Sidetrack, TIX on the Square, Blackbyrd, Megatunes, Listen, Freecloud

URBAN LOUNGE Crush; \$5

VICTORY LOUNGE Pangina, Lime, Matt Allen, DJ Mittens and Bob Crane; 8pm; \$8 (door)

YARBIRD SUITE Don Berner Sextet with Hugh Fraser; 8pm (door), 9pm (show); \$12 (member)/\$16 (guest)

(guest)

CLASSICAL

CANADIAN HELLENIC HALL Valentine's Day: Edmonton Vocal M 7:30pm (performance (dance); \$15 (adult (student/senior/low tickets available at TIX on the Square, door)

SANTA MARIA CATHEDRAL Cupid's Call: Trocadero Orchestra (cocktails); 7:30-9pm (dinner), 9pm-midnight (dance); \$42-\$50; tickets available at TIX on the Square

WINSPEAR CENTRE Masters presented by the Edmonton Symphony Orchestra, Anne Manson (conductor), featuring Gillian Weir (organ); 8pm; \$21-\$56

WEST END CHRISTIAN REFORMED CHURCH African Stories: Kollet Oran; 2pm and 7pm (adult)/\$13 (student/senior)/\$8 (12)/child under 6; tickets available at TIX on the Square

DJS

BILLY BOB'S LOUNGE Escapade Entertainment

BOOTS Flashback: retro dance, house with Derrick

BUDDY'S NIGHTCLUB Arrowchaser

ESCAPE ULTRA LOUNGE with Lo and Tomek

ESCAPE ULTRA LOUNGE Urban Metropolis

GAS PUMP Top 40/dance with DJ Christian

HALO Those Who House with DJ Jr. Brown; guests; no cover

IRON HORSE Urban dance party with DJ 420

NEW CITY SUBURBS Punk/alt/pop/dance with Blue Jay and Nikroleeya

ONE ON WHYTE Music 4 The Masses: Retro, top 40 R&B with DJ Crownroyal

RATTLESNAKE SALOON Barn Buster: DJs all weekend

RED STAR Indie rock, hip hop, rock, Brit pop with Master F

THE ROOST Upstairs: Monthly theme parties, new music with DJ Jazzy

Downstairs: Retro music with DJ Dan and Mike; \$4 (member)/\$6 (non-member)

STANDARD Live to Air 967 with DJ Nestor Delano

STONEHOUSE PUB Top 40 with DJ Chad

VICTORY LOUNGE Underground progressive house, breakbeat and techno with DJs David Stone, Luke Morrison and guests

SUN

LIVE MUSIC

BLIND PIG PUB AND GRILL Sunday jam with Carmen Cook

BLACK DOG FREEHOUSE

...live jazz
...by Ruben de
...aniquets

AM CAFE 1000
...m, \$10

AND JAMES TEA
...with
...7:16pm

...with

ON STAGE THE
...\$2

...senior),
...at the Horizon
...T. J. Master

SUNSHINE A LASH
...The Johnsons, 3pm,
...free

...Birds line jam,
...

D.S. ... Ben Jish, Six
...event, 7pm
...in (how) \$4

...Jam with the
...10pm

TRACK CAFE Under the
...Dj Dadean,
...9pm \$6

CLASSICAL

VOVATION HALL Light
...Presented by
...Composers'
...ECCS)
...Isabelle Schnöller
...with Sylvia Shadick-
...ano); 8pm; \$15
...\$0
...floor),
...432 1618

ST MENNONITE
...Church & 1st Main Sempre
...3pm, \$16
...\$12 (student/senior);
...available at TIX on the
...ve

ORRINTINO S
...DOWNTOWN) Valentine's
...in Corwin. Dinner cabaret
...presented by Opera

DJS

BUDDY'S NIGHTCLUB Sexy
...light and all
...dance party with DJ
...flash

ALIENTE NIGHTCLUB
...Night, urban with DJ
...ble

MANHATTAN CLUB Industry
...days: top 40, dance/R&B

ONE ON WHYTE Sunday

Hospitality House Party with
DJ Crownroyal

THE ROOST Betty Ford
Hangover Clinic Show Beer
Bash every long weekend
with DJ Jazzy; \$2

SAVOY French Pop mixed
with Deja DJ

STOLLI'S ON WHYTE
Somatic Sunday: progressive
beats with DJ Eightsix, DJ
Dfekt, guests

VICTORY LOUNGE Self Help
Sundays: punk rock, hip hop
with DJ Slipped Disc

**WUNDERBAR HOF-
BRAUHAUS** A Whole Lot of
Shakin' Sundays: Rockabilly,
psychobilly

MON LIVE MUSIC

CLIFF CLAYVIN'S Patsy
Amico and Brian Gregg
(roots); 8pm

FOUR ROOMS Valentine's
Day with the Marco Claveria
Trio

FORT EDMONTON PARK
Valentine's with Harpe Jazz:
featuring Terry McDade
(concert harp), Thom Golub
(upright bass) and Dan
Skakun (drums); 7:30-
9:30pm; \$25 (adult)

L.B.'S PUB House band;
9:30pm-1:30am; no cover

RED'S Dateless, Damn Proud,
DJ Kenny, Nikolai; no minors;
7pm; \$4 (after 9pm)

SIDETRACK CAFE Open
stage Mondays with host Ben
Spencer with guests Deon
Blyan, Charlie Court; 9pm; no
cover

CLASSICAL

CONVOCATION HALL
Organ Recital (tribute to
Gerald Bales); free; noon

DJS

BLACKDOG FREEHOUSE DJ
Pennyterriary

BUDDY'S NIGHTCLUB
Ashley Love and DJ Alvaro

DEWEY'S LOUNGE Margins
of Sound Mondays:
Instrumental hip hop/trip
hop/downtempo/dub/reggae
with DJ Baggy and Pote

FILTHY McNASTY'S Metal
Mondays with DJ S.W.A.C.

O'BYRNE'S Hip Mondays:
Industry night with DJ
Finnegan, live music

STOLLI'S ON WHYTE Manic
Monday: Old skool, R&B, hip
hop with Harman B and DJ
Kwake

VICTORY LOUNGE uPod
Mondays: Be your own DJ,
bring your uPod

**WUNDERBAR HOF-
BRAUHAUS** 12" Mondays.
Americana, indie, reggae with
DJ Insight

TUE LIVE MUSIC

BLIND PIG PUB AND GRILL
Open jam with Mark Ammar

DRUID (JASPER AVENUE)
Open stage with Chris
Wynters and guest

LEGENDS PUB Open jam
hosted by Gary Thomas

O'BYRNE'S Celtic night with
Shannon Johnson and friends;
9:30pm

SIDETRACK CAFE Tsunami
Relief Benefit Show: Robin
Kelly; 8pm; \$10 donation

URBAN LOUNGE Salsa and
the City; 9pm; Salsa dance
lessons 8pm; \$5 (door)

VICTORY LOUNGE Hedwig
and the Angry Inch, Velvet
Goldmine, DJ Jay Bomber;
9pm

WASABI Pierre Paul and
Mariko; 6:30pm

YARDBIRD SUITE Tuesday
Jam Sessions: Martin Walters
Combo; 8pm (door), 9pm
(show); \$3

DJS

BILLY BOB'S LOUNGE
Escapack Entertainment

BLACKDOG FREEHOUSE
Viva with DJ Sean

BUDDY'S NIGHTCLUB Top

40 with DJ Stephan

CALIENTE NIGHTCLUB
Basement Tuesdays: hip
hop/R&B/reggae/dancehall
with Bomb Squad, DJ
Invincible, Q.B.

FILTHY McNASTY'S Twisted
Trivia with DJ Whit-Ford

NEW CITY SUBURBS
Resurrection: Industrial/EBM
/electro/goth with Nik
Rofeelya

THE ROOST Flamingo Bingo
with DJ Janny; 8-midnight; \$1
(member)/\$4 (non-member)

SEEDY'S Tuesday Nights with
DJ Miss Mannered

**WUNDERBAR HOF-
BRAUHAUS** DJs; Reggae, ska

WED LIVE MUSIC

ATLANTIC TRAP AND GILL
Open mic; 8pm

BLACKDOG FREEHOUSE
Glitter Gulch

O'BYRNE'S Chris Wynters
and friends; 9:30pm

PLEASANTVIEW HALL
Northern Bluegrass Circle
Music Society bluegrass jam;
7:30pm

**ROSSDALE COMMUNITY
HALL** Little Flower open stage
hosted by Brian Gregg; 8pm

SIDETRACK CAFE
Washboard Hank and Uncle
Thirsty, Wes Borg and Joe
Bird, Dave McCann; 8pm; \$7
(door)

URBAN LOUNGE New Vain,
Langholm Drive; \$5

VICTORY LOUNGE Victory
Jam: EPIC with guests, DJ
Pinch Selecta; 8pm; \$5

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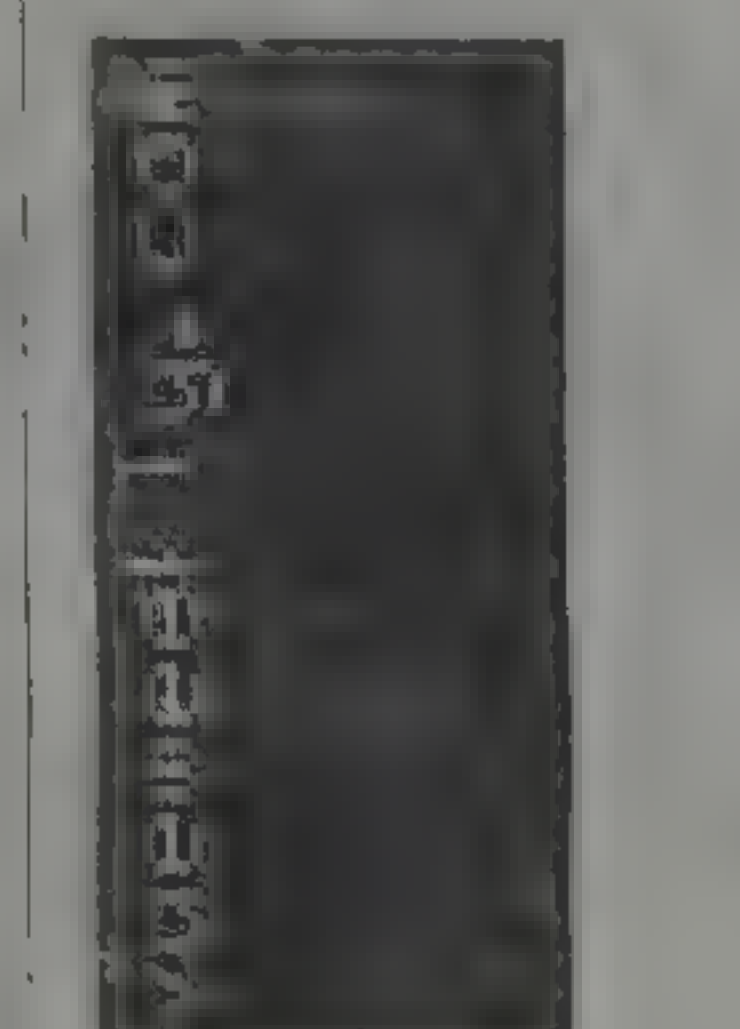
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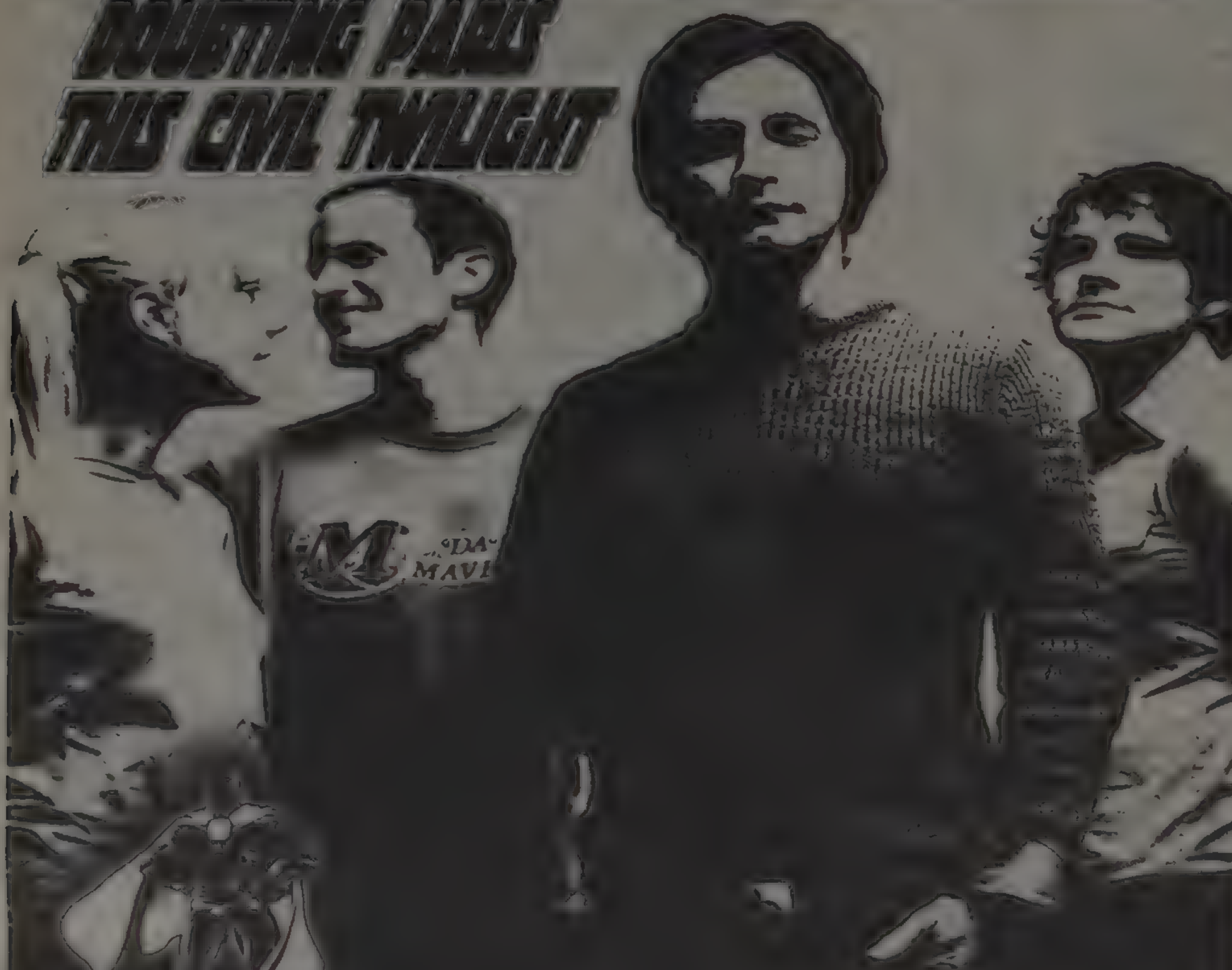
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OLD WORLD UNDERGROUND, WHERE ARE YOU NOW

Joshua Ostraff - The Globe and Mail
Monday, January 24, 2005

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DAVID STONE

inaccurate

...with being so busy is
...you get your calendar a lit-
...Last week, I said that Jake
...ould be playing a live set at
...MLS WLCM club night at
...Lounge on February 3;
...that out wrong—at least
...ate. The Toronto producer
...ing out his electro rock at
...on March 3—a date which,
...tally, also falls on a Thursday.
...te I know I can't get wrong
...ary 24: not only is **Matthew**
...ing a live set of his funky tech-
...MLS WLCM that night, but
...ard is also welcoming U.K.
...r **Sasha** back to our city. This
...also qualify as a live perfor-
...since Sasha recently stated in
...ess that he's given up the turnta-
...a laptop, spinning out tunes
...le ton Live, a brilliant piece of
...are that was the backbone of his
...mix album for Global Under-

ground last year.

Along for the ride is Boston DJ and producer **Steve Porter**, who just released his first artist album, *Homegrown*, on Fade Recordings. Porter's been one of my favourite producers for a number of years, with a string of eclectic tracks to his credit that cover the terrain from progres- sive to funky house. His producing taste reflects his DJ style, which has been dubbed "Porterhouse" by fans and critics, because it's not uncom- mon to hear Porter rip through the entire spectrum of house in the course of a set. Tickets are available at Ticketmaster, Foosh, Underground and Colourblind.

Another date that I'm circling on the calendar is tonight (Thursday), since it's the first **Key to Ibiza** party over at Rum Jungle. Headlined by **DJ Luccl**, the resident at Manumission's Ibiza night at the Spanish island's largest club, Privilege, Key to Ibiza is a bold new event series dreamed up by United Productions and Bear Promo- tions, and this inaugural party prom- ises to be a hedonistic experience much like what you'd have in Ibiza—minus the snow, of course. And everyone who buys a ticket is entered into a grand prize draw for a trip for two to the island this summer. Get there early and get down to some party- ready sets by Big Daddy, Trapz and yours truly. You can get your tickets at Ticketmaster, Sunkissed Tanning, Foosh, Underground, Colourblind,

Buffalo Clothing at Kingsway Garden Mall and DecaDance.

Another special locally-produced night is coming up this Saturday over at DecaDance, as a group of Edmon- ton's finest female DJs will get together for a sassy evening of house and breaks—just in time for Valentine's Day. **Diamonds Are a Girl's Best Friend** might be a mouthful of a name, but the roster is tight: Sweetz, Shortee, Nyala, Bijou, Soulus, Bree and MC Indi- go are on deck, as is the all-girl break- dancing team Femme Arsenal.

And if you've got any energy left on Sunday night, there's another leg- endary bash at the Roost for your last- minute Valentine search. Dubbed **DeeLovely**, the night features Cal- gary's Jay Friad, Nightcrawler, Andreas Benjamin, S2 and Daniel James. Doors open at 8 p.m., and since these bashes tend to get busy fast, I would advise getting there early.

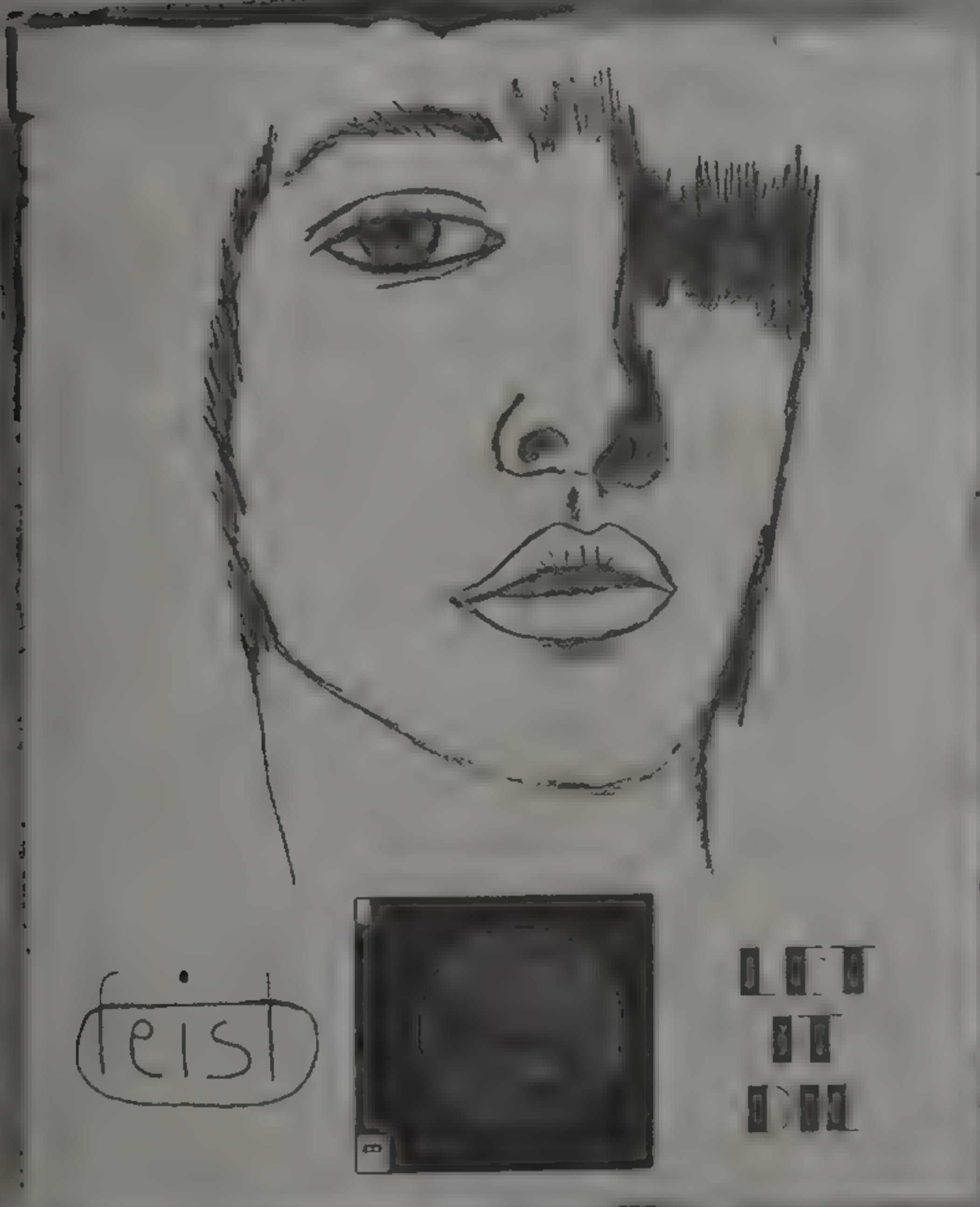
On the techno front, my old friend Tryptomene has announced he's invit- ed New York wunderkind **Monro Secor** to spin at DecaDance on Febru- ary 20. Secor has been rocking the underground in the Big Apple since 1997, sharing the decks with Frankie Bones and Christian Smith. Also on the bill are Neal K and Calgary's Moonlips, so save some energy from the Frequen- cy all-nighter at Polish Hall on February 19 and rock out. ☺

Listen to BPM with David Stone, every Saturday at 6pm on CJSR-FM 88.5.

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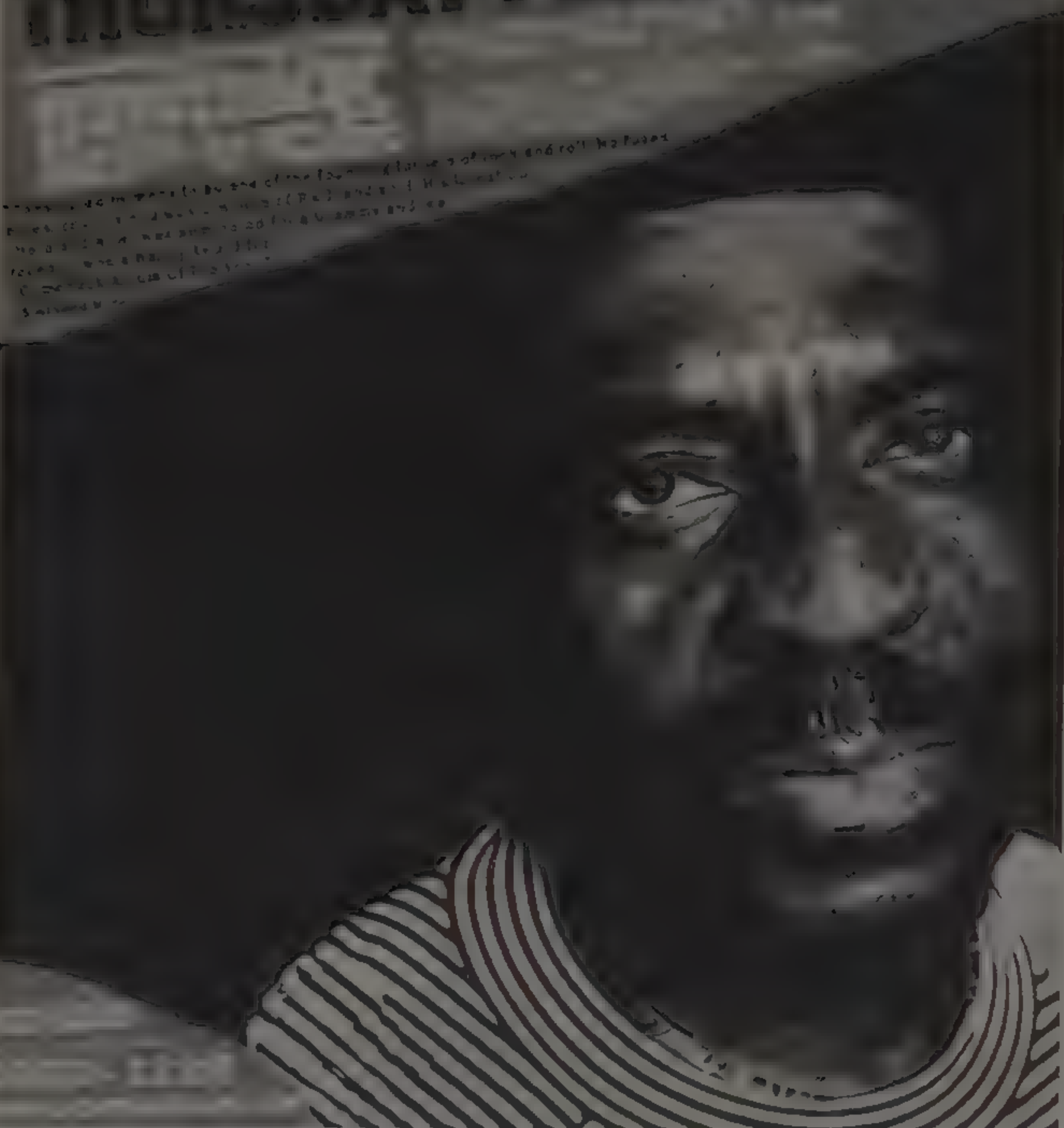
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Welcome to the Dahlehouse

Limblifter returns after extended hiatus with an I/O-pening new album

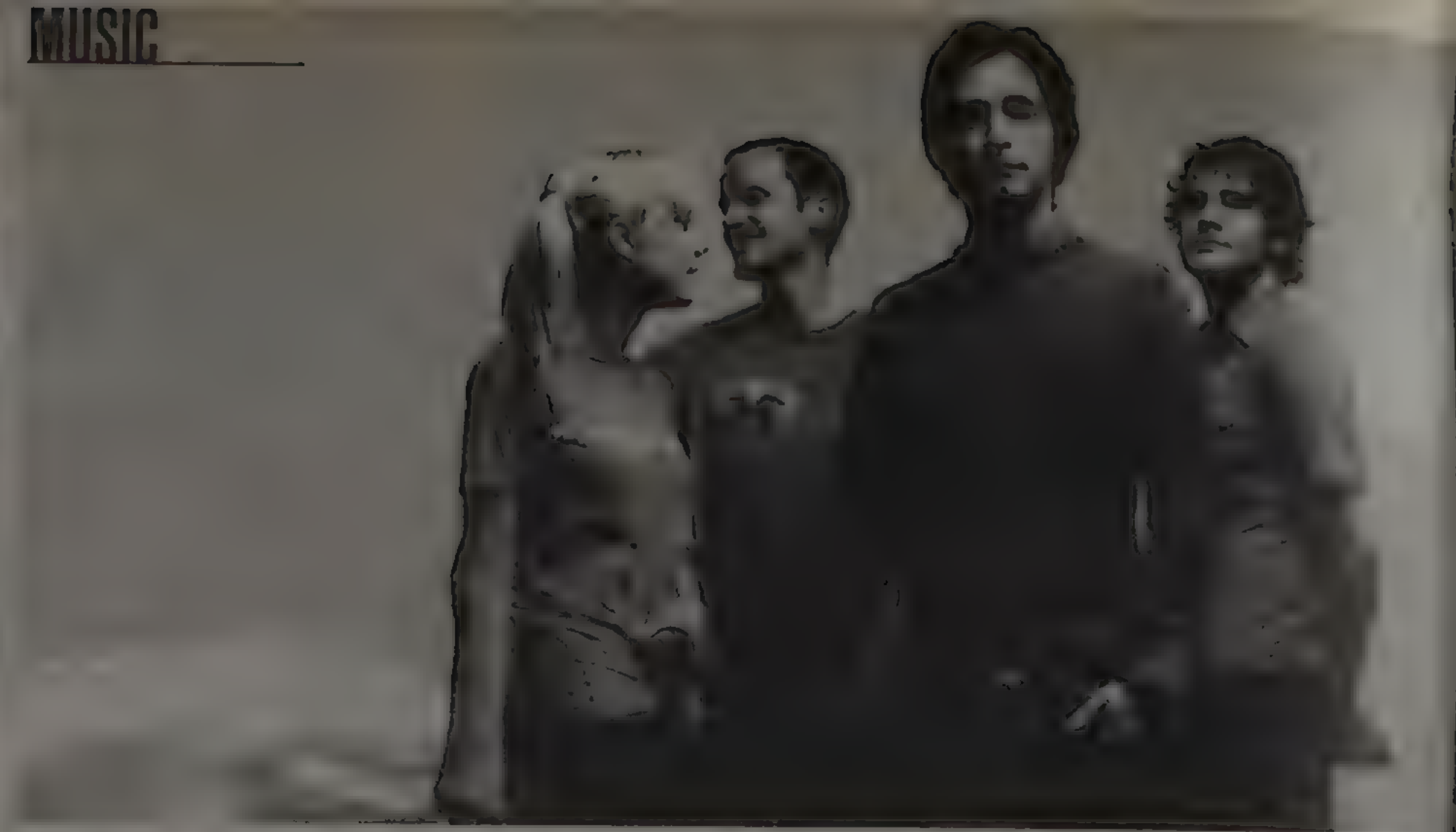
By LEAH COLLINS

There's really only one thing that Limblifter's Ryan Dahle wants you to know about his record: "I would like everyone to know that it's released," he says, "because we have so many people who come up to us and they're like, 'So you guys, are you going to be coming out with a new record soon?'"

Limblifter's previous record was 2000's *Bellaclava*, a critically-acclaimed pop-rock gem that mys-

teriously only sold 15,000 despite the punch of singles "Ariel vs. Lotus" and "Ariel vs. the Sun." But considering the low-up, *I/O*, was released way back in the fall, fans of the band haven't been dutifully been keeping up-to-date with the Limblifter headlines.

And by Dahle's reckoning, the absolute lack of a marketing push behind *I/O* is only contributing



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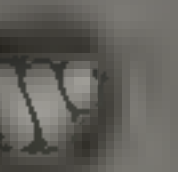
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Sarah Slean's new album "Day One" in stores now



"We have MapleMusic... it through Universal," he... but the whole marketing... is not there for people to... and shit like that... put 2,500 records into... the beginning of a release... There aren't that many... in stores. People walk into... stores and they look to see... They don't go through... shelves to see if Limblifter... record out, you know?... the front and see the... record is out and... copies here to sell. It's... you should buy.' These... records that are out... too bad, because it's that... that sells records."

It didn't seem too long ago that... support (courtesy of a... licensing deal with Universal)... moving Limblifter into those... record store showcase spots... time, Dahle was also enjoying... ss with another project, the... w-defunct-but-then-Big Shiny

Tunes-popularized Age of Electric. "We had so much momentum because we had two bands at the time," Dahle says, "and with the video and radio play that we had slowly built upon with Age of Electric, it [transferred] to Limblifter and then came back into Age of Electric on the last record. But to get the momentum up again, it's been very

PREVIEW ROCK

slow. But it's starting to happen, so I'm happy about that."

DAHLE ONLY JUST FOUND OUT that his single "Jumbo Jet Headache" has finally broken onto the Canadian radio charts this week at number 50. And with plans for two videos and a March stop in Toronto after the band completes its journey through western Canada, he's feeling optimistic and hopes some of that attitude will rub off on the label. "It's slowly building," he

says, "and you know Maple, Universal's sort of responding to that and saying 'Let's put some more records in the stores.' And I'm saying, 'Okay, that's a good idea. I've been telling you that for three months.'"

But if anything, Dahle seems more than content to let I/O gradually win over new listeners, confident that the record is as inventive and infectious as Limblifter's previous outings. "In some ways I'm really happy that people are going to discover it from other people and they're going to discover it from people writing about it," he says. "I think it's the best avenue for people to find out about things. You know, you see a commercial on MuchMusic and it always turns me off. I'd rather hear about it from a friend or read it in a paper—to read something that talks about the record because it's good." ▽

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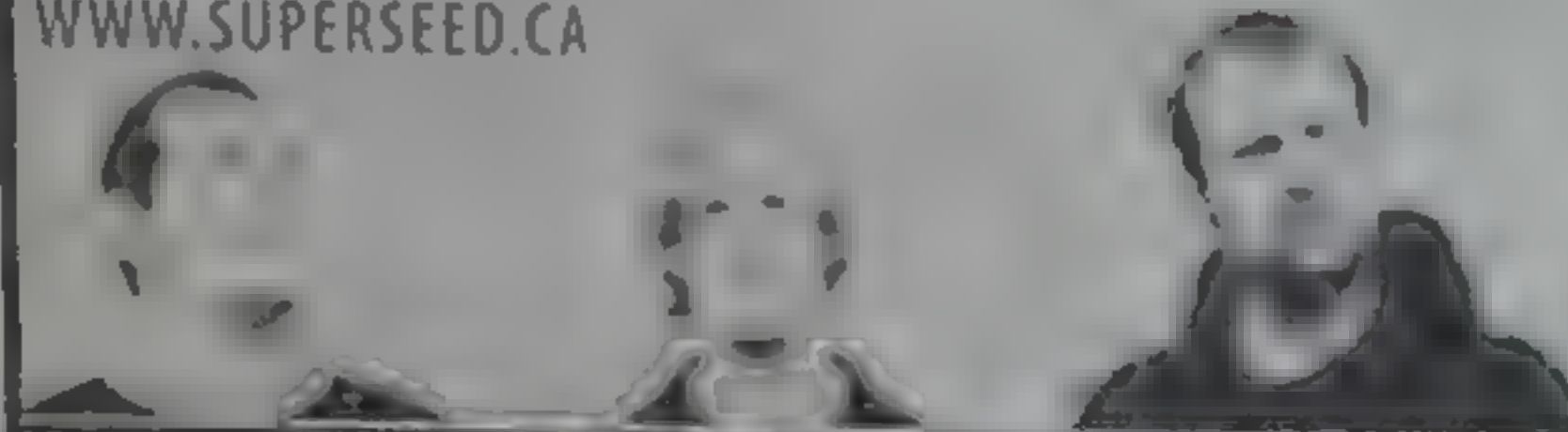
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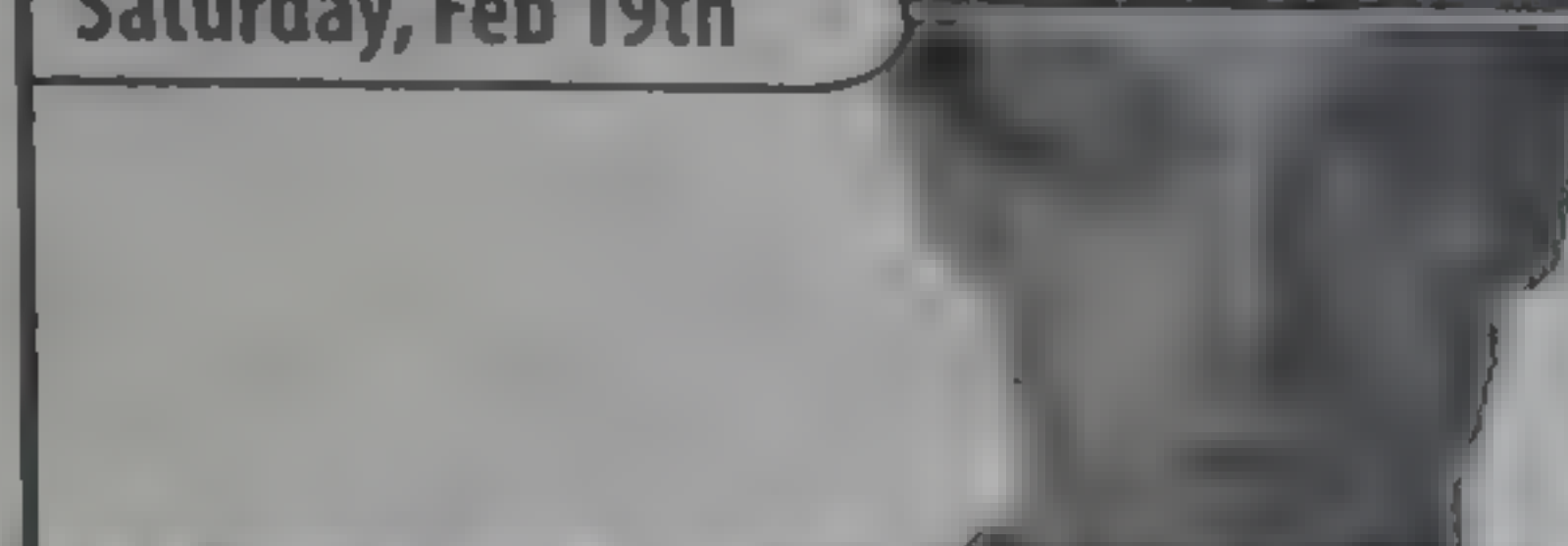
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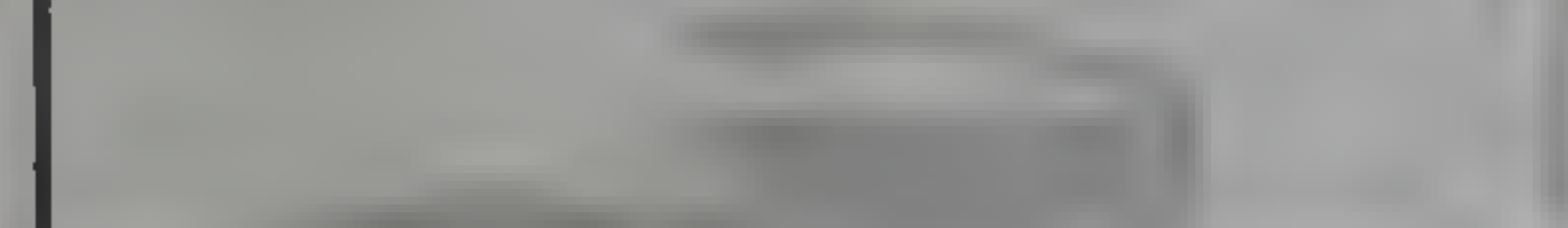
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The Dudes abide

Calgary band spokesperson fries chickens by day, but harbours secret fantasies of all-out Nuclear War

By DAVID BERRY

"I think the reaction is sort of like, 'They could tell my mom to go fuck herself, and she probably would,'" says Dudes bassist Pat Downing as the sounds of deep-frying chicken sizzle in the background. "With us, it's kind of 'Hey, let's play some lovely music, but at the same time unleash swearwords in the cheapest way possible.'"

It's a bit of an odd way to describe a band, but the more you get to know Calgary's the Dudes, the more apt it seems. The melodic rock outfit certainly likes to walk the line between subtle sincerity and their creed of having a good time, all the time. "We just don't mind fucking with the minds of the youth of today," Downing explains over the phone from his day job as a cook at a Calgary pub. "No, really; you can't take yourself too fucking seriously. I mean, Jesus Christ, come on, this is music. People can think we're weird dudes, but there's no real pretense to what we do; it's just making people feel good."

And whether people feel good because they're fucking themselves or not, The Dudes' formula certainly seems to be working. Though they've slowed down a bit on the touring end of things, the success of their 2003 EP *Beep-uncher* has garnered enough attention to get them signed to up-and-coming West Coast label Boomp Records, who recently herded the foursome into the studio to start work on a new album.

Their growing popularity has brought them more than just a record label, though: it's also earned them the title of 45th-best band in the world—at least according to the Yugoslavian answer to MuchMusic, MuzickiCentar—beating out such illustrious acts as the Hives, Nelly Furtado and even Phil Collins. (Seriously, check it out at www.muzickicentar.co.yu/liste/rokinternacionalnih.htm.) "Yeah, that's the weirdest thing I've ever seen in my life," says Downing. "I don't have a fucking clue as to what it is, but I just don't want Phil Collins to beat us. Whatever happens, we can always say, 'Look, man; we still beat Phil Collins. He's one behind us.'"

But it's not the first time they've found fans of their music in their odd places: the Dudes apparently also have a strong fanbase in one of the world's last remaining Communist dictatorships. "I was talking to some guy from Albany, New York," Downing says, "and he had found us on a North Korean server. He was downloading some pirated software and stuff, but he was also going through this guy's music and he found some of our tunes. Western civilization isn't even supposed to be in North Korea. They don't even have video cameras, but you can get the Dudes there. The worst part is, we wouldn't even be allowed to go there, because we'd be inciting dissidentism—if that's even a word."

WITH WORLDWIDE STARDOM apparently within their grasp, the Dudes still have one big hurdle to clear before they can reap the rewards. See, "The Dudes" isn't exactly

an original band name; in fact, not only are there a plethora of other bands all over the world billing themselves as be Dudes, but there's even another Canadian band with the same moniker. "Oh, yeah, one of them was one of the dudes from April Wine," recalls Downing as he "butterflies" a chicken breast. "And there's the Swamp Dudes—they're this weird Colorado swamp-country rock/folk band that just reformed. They called themselves the Dudes, but I think they changed it back after they realized that we're way more contemporary than they are. There's also a weird German sorta homo-punk rock 16-year-old band called the Dudes. That's my favourite; their website is awesome."

But Downing isn't surprised that the name has such widespread appeal. "It's sort of a no-brainer, really," he says. "See, the way we named the band was, one day we were walking down the street, and for about a half-block or so we were called 'the Chinook,' and we were all like, 'That's such a cool name. Hey, yeah, we're from Calgary, we're the Chinook.' Then we got to the corner and went into the liquor store and someone said, 'Why don't we call ourselves 'the Dudes'? It'll be awesome.' And it was like, 'What a great idea! Okay, we're the Dudes.' It's not exactly deep."

"If we had to change our name," he continues, "we'd probably call ourselves 'Canada.' If you're going to make us change our name, then we're going to go balls to the wall and pick the most grandiose fucking name you can find. You know, it would almost be rad if someone forced us to change our name, just so I can make everyone in the band roll with my rad idea. Actually, Nuclear War would be a rad name, too."

WHY NUCLEAR WAR? "Can you think of any radder type of war?" Downing asks earnestly. "I mean, it's like, 'Oh, yeah—Swordfight, that's a pretty cool name, man, but we're *Nuclear War*. No, you go have your little fight, and we're going to go have our super, fucking, nine-million-people-die fight.'"

And why stop there? Why don't they just call themselves "Nuclear Holocaust"? After all, there's technically no bigger war than a nuclear holocaust, right? "I don't know," Downing says with a laugh. "You can't use 'holocaust' in a positive way anymore. The Germans ruined 'holocaust' for everybody. There was a time when you could put 'holocaust' on your goddamn eggs, but now you can't even say it in church without people giving you the evil eye. It's just part of growing up, I guess."

As much a part of growing up as telling your mom to go fuck herself—and then having her do it. ☺

THE DUDES

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PREVIEW
ROCK



distant replay

BY STEVEN SANDOR

THIS WEEK: Connor Mayer discusses Sunny Day Real Estate's *LP 2*

These days, Seattle's Sunny Day Real Estate is mostly remembered as a band that should have been one of the most important acts of the 1990s but never joined mainstream success. But for Connor Mayer, drummer for Edmonston's All Purpose Voltage Heroes, Sunny Day Real Estate's *LP 2* (a.k.a. the "Pink Album," due to its stark pink cover and absence of liner notes, which led to confusion over the album) was the stuff that made him realize that there was more to music than just punk rock.

And considering he plays in a rock band that uses two or three keyboards/synths and no guitars, he can't make no mistake about it; the All Purpose Voltage Heroes are not a punk band, the lessons he learned from *LP 2* obviously stuck with him. It's not that the Heroes sound anything like SDRE—they're more like X-Finger Satellite or Add N to X, bands that use live drums to rock up a synthesizer-based sound—but *LP 2* inspired Mayer to become more open-minded and move toward playing the kind of music he enjoys today. "I've really been thinking about it for the last week or so," Mayer says. "I still listen to it, and I'm definitely not ashamed of it."

SDRE's *Diary*, released in 1994, garnered considerable press attention simply because it was a non-rung album that was released Sub Pop, the label that had made both Nirvana and Soundgarden famous. *LP 2*, which came out the following year, featured a variety of songs that mixed guitar dynamics and changing rhythms behind leadman Jeremy Enigk's voice, a striking contrast to the usual Seattle fare: "Theo B" mixed ringing guitars with rat-a-tat drums and a groovy bassline while combined power guitars with a tender melody. *LP 2* made SDRE one of the most talked-about indie acts in the world, and major labels across North America were desperate to sign them.

Mayer recalls how SDRE's rhythm section—bassist Nate Mendel and drummer William Goldsmith—captured his imagination while he was in junior high. "I was in Grade 9," he says, "and I had just started to play the drums and I was really into a lot of the punk stuff, like NOFX. I had a friend who was more of a music snob and she was really into Sunny Day Real Estate. At first, she didn't want me to listen to them because they were her band and didn't want them getting too popular. But I finally convinced her to let me listen to it and I was amazed by it—

how different it sounded from anything I was listening to at the time. And the drum parts were awesome."

There was one major problem with *LP 2*, however: the band had broken up before it was released, the end result of years of arguments and disagreements over Enigk's deep-seated Christianity. Eventually, Mendel and Goldsmith were drafted by Dave Grohl and joined the Foo Fighters, while Enigk went on to an unsuccessful solo career. In 1998, the band reunited without Mendel and put out two more studio albums, *How It Feels to Be Something On* and *The Rising Tide*, but SDRE had become just a part-time job for the members; the band's later work lacked the passion and focus

of their first two Sub Pop records.

Still, fans of SDRE can enjoy *Fire Theft*, a new band formed by Enigk and Mendel, who makes time for the project when he's not at work with the Foo Fighters. As for the All Purpose Voltage Heroes, the band's electronic rock continues to earn new listeners, and their album *The End of Daniel Johnathan Poole* is one of the top local releases of the moment. Catch the band when they play with the Floor and the Wolfnote on the February 25 at Queen Alex Hall. **V**



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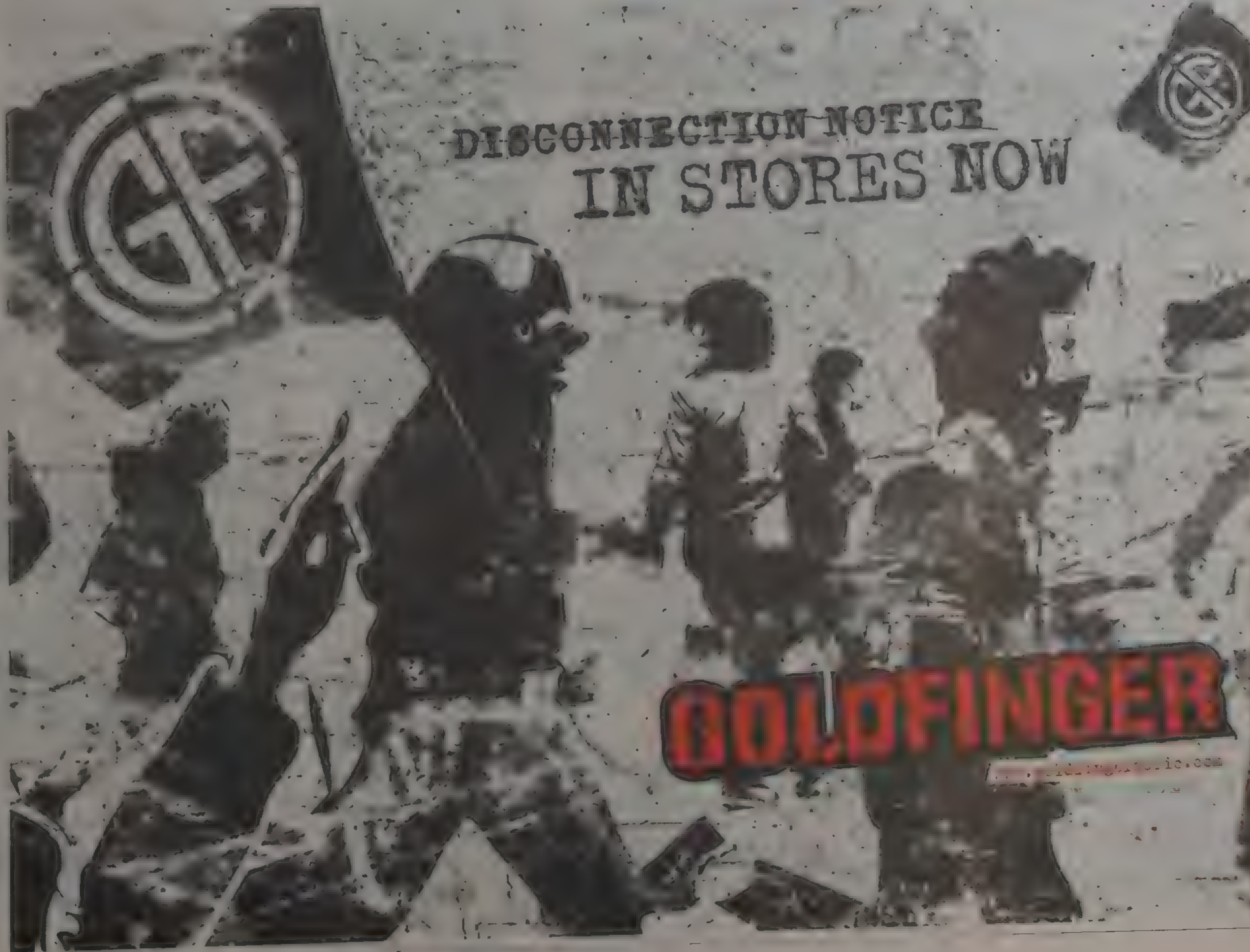
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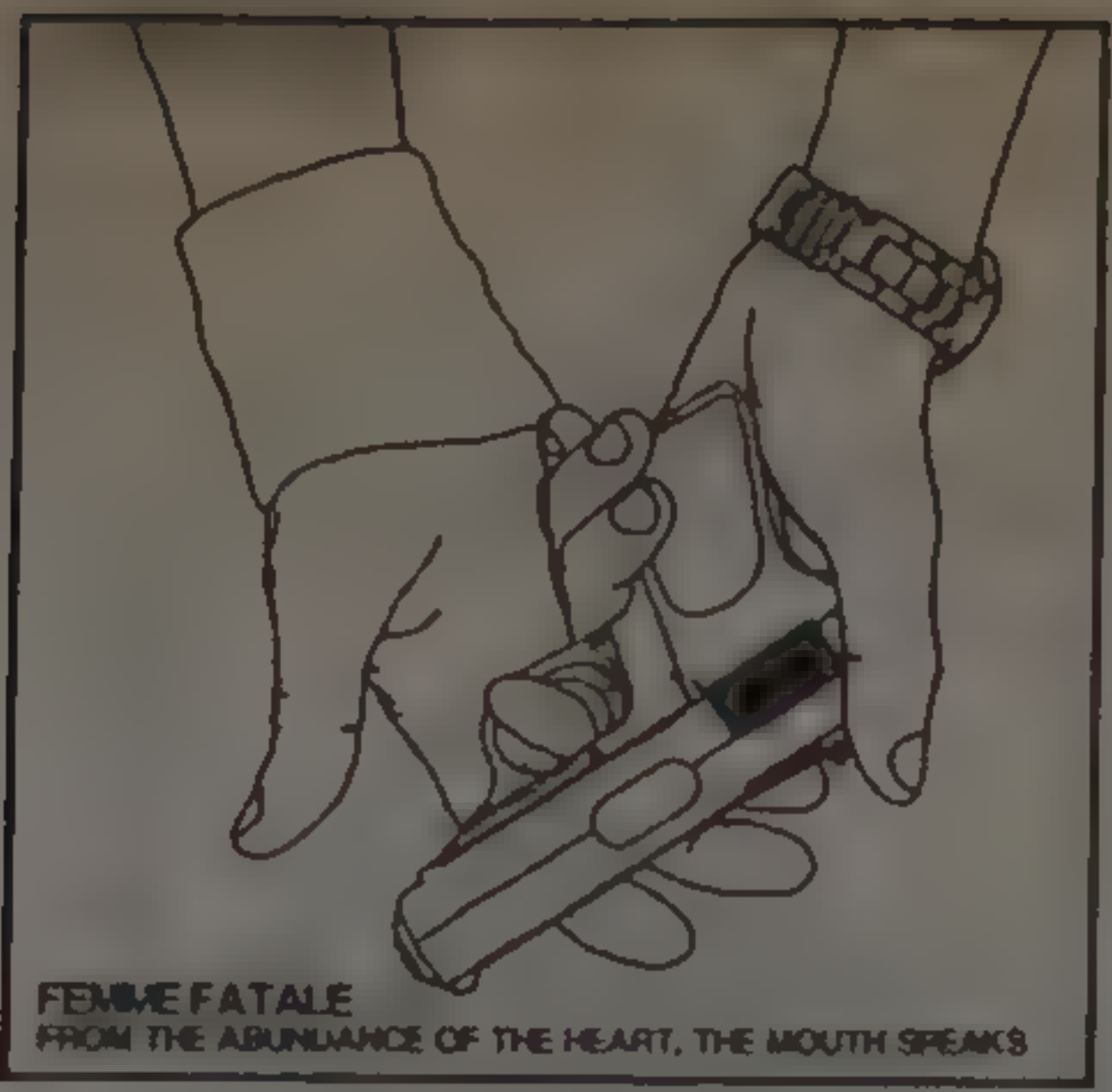
top 10 cd's

- 1) **MOTLEY CRUE**
RED, WHITE & CRUE (2CD)
- 2) **U2**
HOW TO DISMANTLE AN ATOMIC BOMB
- 3) **SHANIA TWAIN**
GREATEST HITS
- 4) **GWEN STEFANI**
LOVE ANGEL MUSIC BABY
- 5) **RAY CHARLES**
GENIUS LOVES COMPANY
- 6) **EMINEM**
ENCORE
- 7) **SUM 41**
CHUCK
- 8) **BIG SHINY '80'S**
- 9) **KEITH URBAN**
BE HERE
- 10) **GAME**
DOCUMENTARY

top 10 dvds

- 1) **METALLICA**
SOME KIND OF MONSTER
- 2) **ALIEN VS. PREDATOR**
- 3) **SKY CAPTAIN**
THE WORLD OF TOMORROW
- 4) **GRUDGE**
- 5) **RAY**
- 6) **SHALL WE DANCE?**
- 7) **VANITY FAIR**
- 8) **MULAN II**
- 9) **FORGOTTEN**
(J. MOORE)
- 10) **ANCHORMAN:**
LEGEND OF RON BURGUNDY

NEW SOUNDS



FEMME FATALE
FROM THE ABUNDANCE OF THE HEART, THE MOUTH SPEAKS (LAST GANG)

Ah, shittuts crazy rock 'n' roll: the world needs so much more of you. But then again, maybe not—this third effort from Femme Fatale, the side project of Death From Above 1979 bass player Jesse F. Keeler, just might be crazy enough to fill the void all by itself.

A whirlwind blitz of smashing, squealing, thumping, screaming and, occasionally, music, *From the Abundance of the Heart, the Mouth Speaks*, doesn't waste a second of your time, cramming its seven-song playlist into your ears in a fleeting 11 minutes, all wrapped in fuzzy, hollow DIY production and varying levels of musical insanity. At its sharpest, songs like the tight and gritty opening track "At the Altar" and "I Talk With My Hands" stir up memories of *Sex Mad*-era Nomeansno and early Pigment Vehicle; at its messiest, it's the musical equivalent of what some people's bodies do after they smell burnt

toast—but, you know, in a good way. Or, more accurately, in a shittuts-crazy-good way. ★★★★★ —CHRIS BOUTET

...AND YOU WILL KNOW US BY THE TRAIL OF DEAD
WORLDS APART (INTERSCOPE)

If after buying Trail of Dead's breakthrough fourth LP, *Source Codes and Tags*, you carved their elongated moniker into your left arm and obsessively listened to their disc on headphones on prom night instead of slow-dancing to Train, then *Worlds Apart* may bankrupt your faith.

Trading in their guitar licks for more orchestrated pop, Trail of Dead have created an album that is all epic flourishes without the grit. The band still has the fury of old (and they display it proudly while they call out pop wanksters on the title track), but their artsy tendencies have enveloped their songs with smooth prog-rock arrogance. "The Summer of '91" is gunked up with Macca piano, but "Caterwaul"



injects some much-needed abrasive riffs into an otherwise over-the-top showcase of multiple-audience pandering.

Some music students may cream over the diddling instrumental "To Russia My Homeland," but even their beer-drinking uncles could hear the obviously lifted *Dark Side of the Moon* female background vocals on "All White." Indeed, *Source Codes* casts a mocking shadow over its successor, leaving the listener to suspect that Trail of Dead had no idea what direction to head in, and so decided just to dogpile their combined musical knowledge on top of a few otherwise basic songs. ★★ —CHAD HUCULAK

ANI DIFRANCO
KNUCKLE DOWN (RIGHTEOUS BABE)

With *Knuckle Down*, the latest installment from longtime folk heroine Ani DiFranco, we're offered pieces of Ani past and present, though this time without the overbearing politics or driving jazz of her previous albums. The forceful and lively opening tracks "Knuckle Down" and "Studying Stones" are full of brawny lyrics and fat folk guitar, providing the perfect soundtrack for flying down a dusty highway.

You can clearly hear co-producer Joe Henry's influence throughout *Knuckle Down*, particularly on tracks like "Modulation" and "Seeing Eye Dog" which strive for a fuller sound than the stripped-down, Ani-alone-in-a-room-with-her-guitar aesthetic of her previous collections. And, of course, no Ani album would be complete without



some pounding, self-revelatory autobiographical poetry; "Parameters" satisfies that requirement this time around.

That said, none of this makes for an unforgettable experience; longtime fans will neither be surprised nor disappointed with *Knuckle Down*'s familiar themes of lost, family and solitude. DiFranco's strong guitarwork and lyrical poetry give this album breaths of bravado, but it's far from her best work. I could think of a far worse way to spend an hour, but I may choose a different Righteous Babe album the next time I have one to spare. ★★ —JASMINE POLITES

CASS MCCOMBS
PREFECTION (MONITOR)

It's early yet, but I doubt that 2005 will produce a song with a more bizarre, disgusting lyric than indie singer/songwriter Cass McCombs's new disc *Prefection*. "Who aren't you today?" he sings on a track, ominously titled "She's Still Suffering." "Where and what are we?/Under a pile of worn clothes/This is how I find you/Spinning vomit webs/Blabbering on and on/You need more than vitamin D." Cass, Cass—what are we going to do with you? Are you *really* sure you couldn't think of another image? No? Only "spinning vomit-webs" would do, huh?

Sigh. On his previous discs, *Not the Way and A*, McCombs cultivated a promisingly quirky, bookwormish persona, sort of a more antisocial version of the Decemberists' Colin Meloy. But on *Prefection*, McCombs's music gets louder



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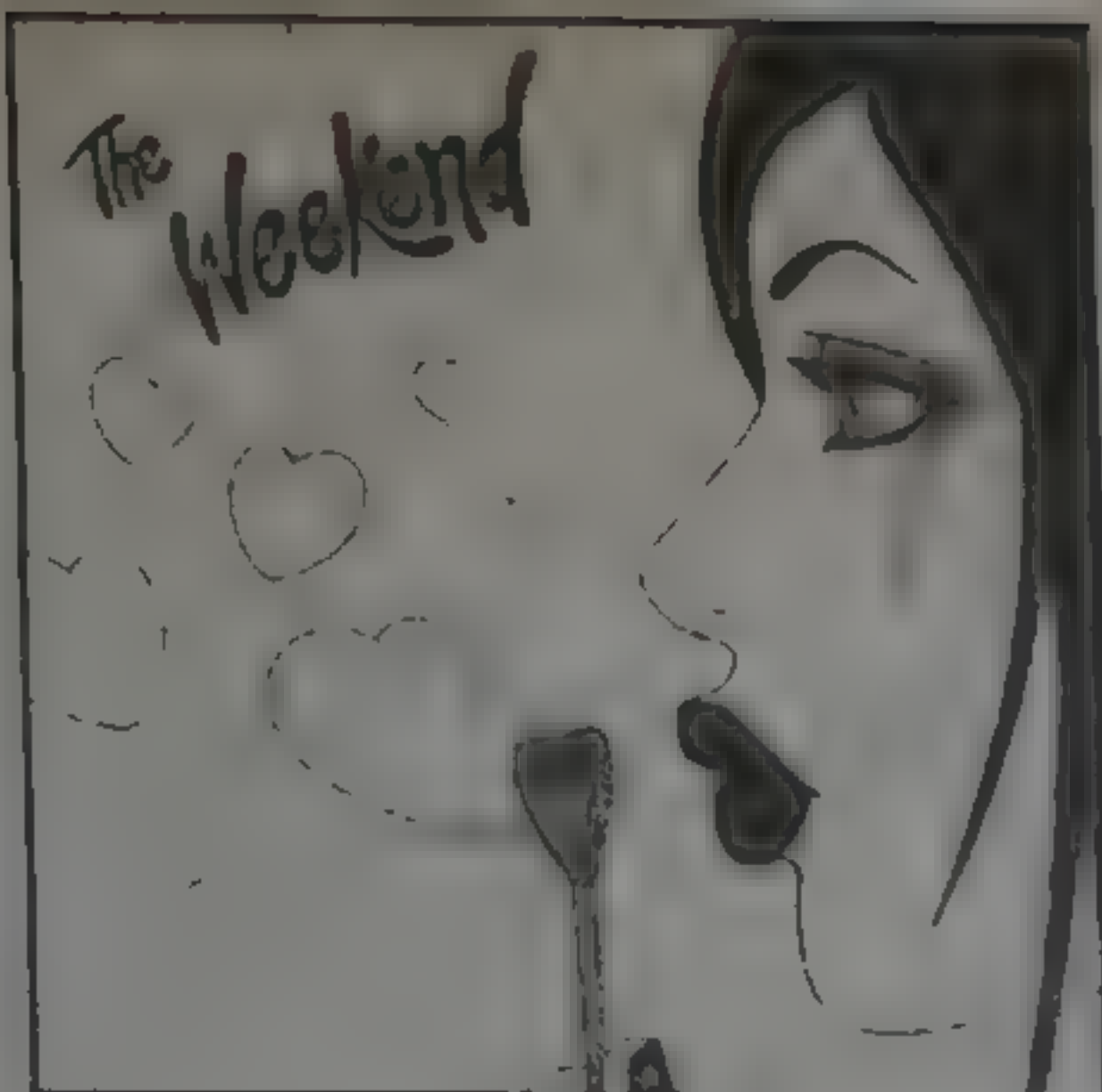
one life to leave

absent

Old Jud

top 10 sellers

01. s/t black mountain	06. nothing's lost styrofoam
02. i'm wide awake, it's morning bright eyes	07. world of echo arthur russell
03. digital ash in a digital um bright eyes	08. school of the flower six organs of admittance
04. free for all no hands	09. the great destroyer low
05. trials & errors magnolia electric co.	10. i am a bird now antony & the johnsons



live at reds

saturday
february 12

boba
omega theory
the issues

no
minors

doors 8pm / show 10pm / \$4 cover

sunday
february 13

difinity
blindstich
six gun

all
ages

doors 2pm / show 3pm / \$4 cover

friday
february 18

king ring nancy
headruin
chysuga / toxin

no
minors

doors 8pm / show 9:30pm
\$4 cover

west edmonton mall 481-6421

... goes disastrously
... life is now framed with
... aningless, tin-eared poetry ("The
... scatter, intestines unravel better
... memory" and "Can you not see this
... ening?/Hello, muffin/Hello, lame
... e/Hello, ornament" are only two
... ples) and pretentious literary and
... stic references that might be more
... pressive if McCombs's lyric sheet
... ren't so littered with embarrassing
... spellings. ("Cuckoo" contains a refer-
... e to the painter Pieter Bruegel, whose
... e McCombs manages to both mis-
... and mispronounce.) There's tantaliz-
... gly oblique songwriting and then
... e's songwriting that simply pursues
... rity for obscurity's sake; *PREfection*
... as some inventive melodies, but
... eCombs's lyrics just blabber on and on
... nsensically as his vomit-spinning
... ★★ —PAUL MATWYCHUK

CE FRANCIS
HEALTHY DISTRUST
PITAPH)

... people don't expect enough from rap.
... at that you can blame them, of course:
... o has done enough over the last while
... earn a lack of respect—but still, 'the
... d result is that whenever something
... at's merely not horrible comes along,
... gets unnecessarily praised. Such is the
... se with Sage Francis.

To his credit, Francis is more than

your average mainstream rapper. For
instance, his song "Sun Vs Moon," fea-
tures the lines "God's not a woman/He's
a big white guy... He doesn't cry for
us/Except when he's drunk." Now,
granted, you're not likely to hear that in
your average Lil Jon song, but that
doesn't make it good. In fact, it doesn't
even make it mediocre.

But there's a whole lot more where
that came from. Francis surrounds his
trite, "deep" lyrics with a lot of shouting
and beats that are hackneyed at best,
and downright embarrassing at worst.
His cadences bear a certain resemblance
to Buck 65, but the fact that Francis is
trying to act hardcore completely robs
him of the sense of the fun that Buck
brings to his songs. Francis is different,
and even not-horrible, but certainly not
good. ★★ —DAVID BERRY

THE WEEKEND
BEATBOX MY HEARTBEAT
(OUTSIDE)

Man, I don't know if there was some
sort of early-morning board meeting
held where it was decided the world
really needed another wad of unfeeling
teenage-love-song pap masquerading
as New Wave pop-punk, but if there
was, I'm really pissed I slept in. Maybe
there was something I could have
done, something I could have said that
would have made someone reconsider

their opinion, to look down at their
promo copy of the Weekend's *Beatbox
My Heartbeat* and say, "Hey, you know
what? Maybe we should be giving kids
these days a little more credit and stop
trying to sell them hollow, cynically
packaged soundtracks-for-their-lives
that are really just vehicles for singles
looking for placement on equally cyni-
cal and hollow teen comedies so we
can make a few hundred grand in roy-
alties and call it a career!" But no,
sadly, since I wasn't there, everyone
just clinked their glasses and said,
"Let's try to get one of these songs on
The O.C.!" Sorry, kids.

But seriously: the press material for
this album actually mentions how the
"brash love song 'California'" would be
perfect for *The O.C.*, which, while true
(surely Andrea Wasse's self-proclaimed
"snotty-yet-vulnerable" vocals coupled
with all those slick "crunchy pop gui-
tars" and "airy new-wave synthesizers"
would undoubtedly be a perfect fit),
man, that just sucks. Further strengthen-
ing the Weekend's case for making *The
O.C.*, apparently, is the fact that their
songs have been used in such films as
Uptown Girls starring Brittany Murphy
and Lindsay Lohan's *Freaky Friday* and TV
shows like *Simple Life 2*. These are warn-
ing flags, folks. Do you like none of
those shows/people? Then, dear sirs and
madams, might I suggest that you not
bother? ★★ —CHRIS BOUTET

BY WHITEY
AND T.B. PLAYER

haiku QUICK SPINS

Damon & Naomi
The Earth Is Blue (Sonic Unyon)
Reverbed tearjerkers
Yo La Tengo gently weeps
While George rolls in grave

Jack Logan
Nature's Assembly Line (Orange Twin)
A great idea
Yields great organic results
Loosey goosey good

Cex
Starship Galactica (Temporary Residence)
Yet more bleepy bleeps
The bleeps are okay, but he
But mailed in the bleeps

Linda M
Pretty on the Inside (Independent)
From folk chick
Sings "nice" songs for mom and dad
"I'm bored"

The Hermit
Wanderment (Nettwerk)
New age meets chillout
Music so damn smooth it's like
Sugar for your ears

Elvis Presley
Love, Elvis (RCA)
New disc by the King?
Wow! Is he really alive?
The nutjobs were right!

Steve Vai
Real Illusions: Reflections (Sony)
Ex-guitar hero
Serves up a tepid dish of
Noodles and fromage

Motherfuckers
Classless Society (Handsome Dan)
Competent punkers
Mash out old-skool anthems while
Kids run in circles

Various Artists
Chillout 06: The Ultimate Chillout (Nettwerk)
The Chilloutening!
The last, ultimate chillout...
Until Chillout 7

The A-Frames
Black Forest (Sub Pop)
Skronk noise achievers
I'm awed as detuned bass goes
Fart fart floo flaw SCREEEEEEEEEEEE

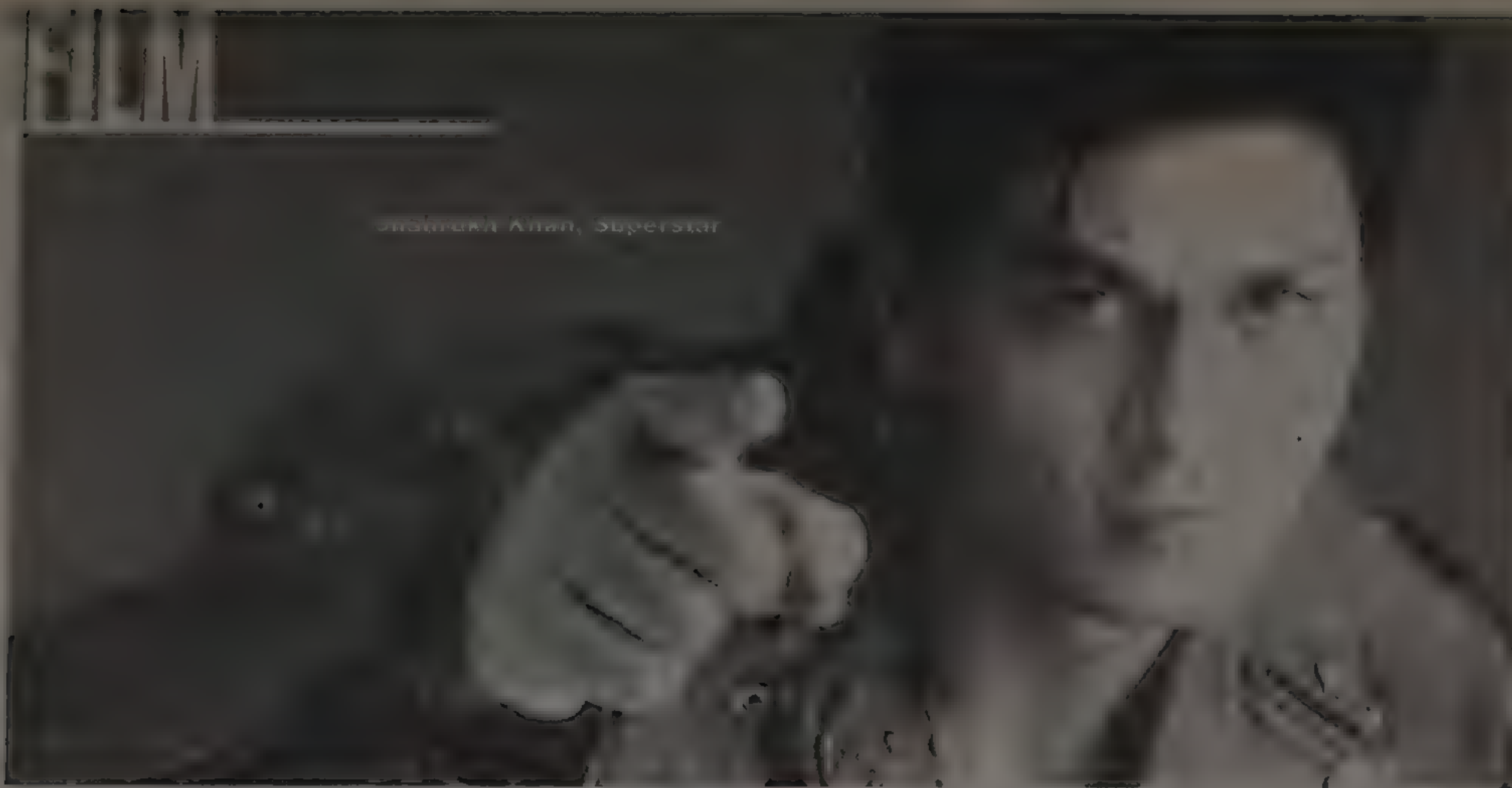
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THURSDAY MARCH 10

NEW CITY



Shahrukh Khan, Superstar

For the love of Shahrukh

A beginner's guide to the perplexing but colourful world of Bollywood

By IAIN ILICH

Somewhere in the middle of the chorus to a song you don't understand, between beautifully choreographed scenes of children dancing in the Mumbai rain, you're bound to realize that you've been neglecting an enormously important part of global film culture for far too many years. Bollywood has been winning converts in unusual places lately, and more and more North Americans seem to be giving it a chance. It's a fantastic escape from the standard Hollywood fare that most Canadians are forced to endure, and once you're hooked, the saris, singing and dancing are all hopelessly addictive.

The widespread availability of imported, subtitled DVDs has helped to open up the world of Bollywood cinema to a much wider audience. If you know where to look, there's a vast selection of cheap, delightful films on the market, and plenty of helpful clerks at Indian video stores ready to introduce you to the latest must-see releases. With time, you'll learn the names of the biggest stars, accidentally memorize a few catchy melodies, and start sharing your new DVD collection with your friends. But, before you rush out to the video store, here's a bit of a primer for those of you who are new to Bollywood.

If you've never seen a modern Bollywood production before, you're in for a bit of a surprise. Many recent blockbusters are beautifully produced, with vast, sweeping shots of gorgeous locations and sets, impressive post-production tricks, skillful editing, flashy costumes and gorgeous cinematography, all of which look far more lavish than the film's budget would lead you to expect. If you think *small* budget means *low* budget, think again.

The plots vary, but they do tend to stick to proven formulas. There's a

heavy emphasis on family, especially the conflicts faced by young, modern Indians and their considerably more traditional parents. There's almost always a love story (often involving a complicated mess of a relationship that needs to be sorted out), but the endings are generally just as sweet as freshly fried jalebi. Tragedies do happen. Major life decisions are made, as are sacrifices in the name of duty to country or family. When you've got three hours to play with, you can fit in quite a few convoluted plot twists.

Yeah, three hours—sometimes four. Stock up on popcorn. Or, better yet, pappadums.

THERE'S A TON of singing and dancing in Bollywood films, which to the uninitiated can feel a little awkward. Some of the songs are great (I still occasionally catch myself humming the theme from *Kal Ho Na Ho*), while others are downright embarrassing

BOLLYWOOD

(e.g., "It's the Time to Disco," also from *Kal Ho Na Ho*). After watching a few Bollywood flicks, you'll learn to predict when the actors are about to launch into song. And once a song starts, every pretense of logic and linearity falls by the wayside. (Weren't they supposed to be in India? Why are they suddenly in Switzerland, frolicking madly in a farmer's field?) I find that the best way to approach the song and dance numbers is to think of them as musical dream sequences. The usual laws of storytelling no longer apply. Suspend your disbelief while the music is on, and you'll find yourself much less confused.

Even though Bollywood is a bit of a marketing niche in North America, there are quite a few places with a decent selection of DVDs to choose from. Spice Centre, a specialty grocery shop serving the Indian, Pakistani and Caribbean communities in south Edmonton, is a good place to start. They carry a wide range of recent movies on DVD, both for sale and for rent. Some DVDs include two or three films for a price so stupidly low that you might as well buy

the disc instead of renting the movie. (This is an especially handy option if you're not sure when you'll get a chance to devote three hours of your life to a single movie.)

It's also worth mentioning that more and more Bollywood films are turning up on the shelves of hip, independent video stores who are responding to an increase in customer interest. Check with the person behind the counter, or scour the foreign film section.

IF YOU'RE NEW to Bollywood, you'd might as well start with Shahrukh Khan, who is one of the biggest names in the industry. *Kuch Kuch Hota Hai* is particularly fun; it's a tale of love, tragedy, duty and fidelity partly told through long, colourful flashbacks to the characters' deliberately kitschy schooldays. The wardrobe evokes the time and place perfectly, and the musical interludes are great.

If comedy is your thing, check out *Munna Bhai M.B.B.S.* Gangster/thug/mob boss Munna Bhai wants to please his parents, who think he is a doctor. The truth eventually comes out, and Munna Bhai winds up in med school for real, making unlikely friends and challenging the system with his, um, unorthodox methods. Great stuff, especially if you're looking for something light.

If you're into undercover military operations, *Main Hoon Na* fills the bill nicely. The plot tackles the tough subject of Indian/Pakistani relations, and has enough intrigue and gunplay to satisfy anyone raised on Hollywood action/adventure clichés. Oh, and Shahrukh Khan goes undercover as a socially awkward, mature college student. It may not be art, but it's fun.

If you'd like an excellent Indian take on the police drama formula, *Khakee* is a gun-filled, action-packed entry in the cops-and-robbers genre, which also takes a swing at police and government corruption. (Art imitates life, right?) It features Amitabh Bachchan, one of Bollywood's best-known actors, who has been packing cinema-goers into Indian theatres for about as long as anyone can remember. ☺

Getting to Yes

The Yes Men's prankish spirit more than compensates for ramshackle filmmaking

By JOSEF BRAUN

The recent documentary boom has, in the U.S. at least, been overwhelmingly accompanied by a renewed fever of political activism, resulting in a wave of films dedicated to questioning the legacies of contentious governmental figures (*The Fog of War*, *Fahrenheit 9/11*), marginal political groups (*The Weather Underground*), suppressed political commentary (*Control Room*) and the irresponsibilities of large corporations (*The Corporation*, *Super Size Me*). Whether or not this spirit of activism will continue to hold such a high profile after the this-time-it's-for-real re-election of President Bush and the renewed emphasis on conservative values in the U.S. remains to be seen.

But whether it's destined to be regarded as a sort of swan song or merely a transitional marker, *The Yes Men* (which originally hit theatres just as Americans were going to the polls and is now finally screening in Edmonton) is a fitting cherry on the cake of new activist film. Especially if you think of the cherry as being injected with LSD and sneaked into the kitchen through the back door by a prankster disguised as the head chef.

Unlike a couple of the films mentioned above, *The Yes Men* uses humour in a manner that neither eclipses its subject nor compromises it, perhaps because the humour feels less like a device than the filmmakers' guiding source of motivation. If you didn't read last week's cover piece in *Vue* on *The Yes Men*, here's the premise: after having their spoof website for the World Trade Organization mistaken for the actual WTO site by some bureaucrats organizing an economic conference, merry pranksters Andy Bichlbaum and Mike Bonanno (yes, even their names are suspicious-sounding) accepted a misaddressed invite to represent the WTO with a "special

presentation." Wearing ork store suits for disguises, they posed a series of radical new such as a reconsideration of the evils of slavery, the legal benefits in democratic election, inflatable phallic TV screen would allow execs to monitorers via hidden cameras. The 21 in attendance didn't bat an eye one got the joke. Thus, a mover of "identity correcting" activists born, and a film named at movement was created to ensomewhere down the road, onondary audience would ge pointed gags the primary

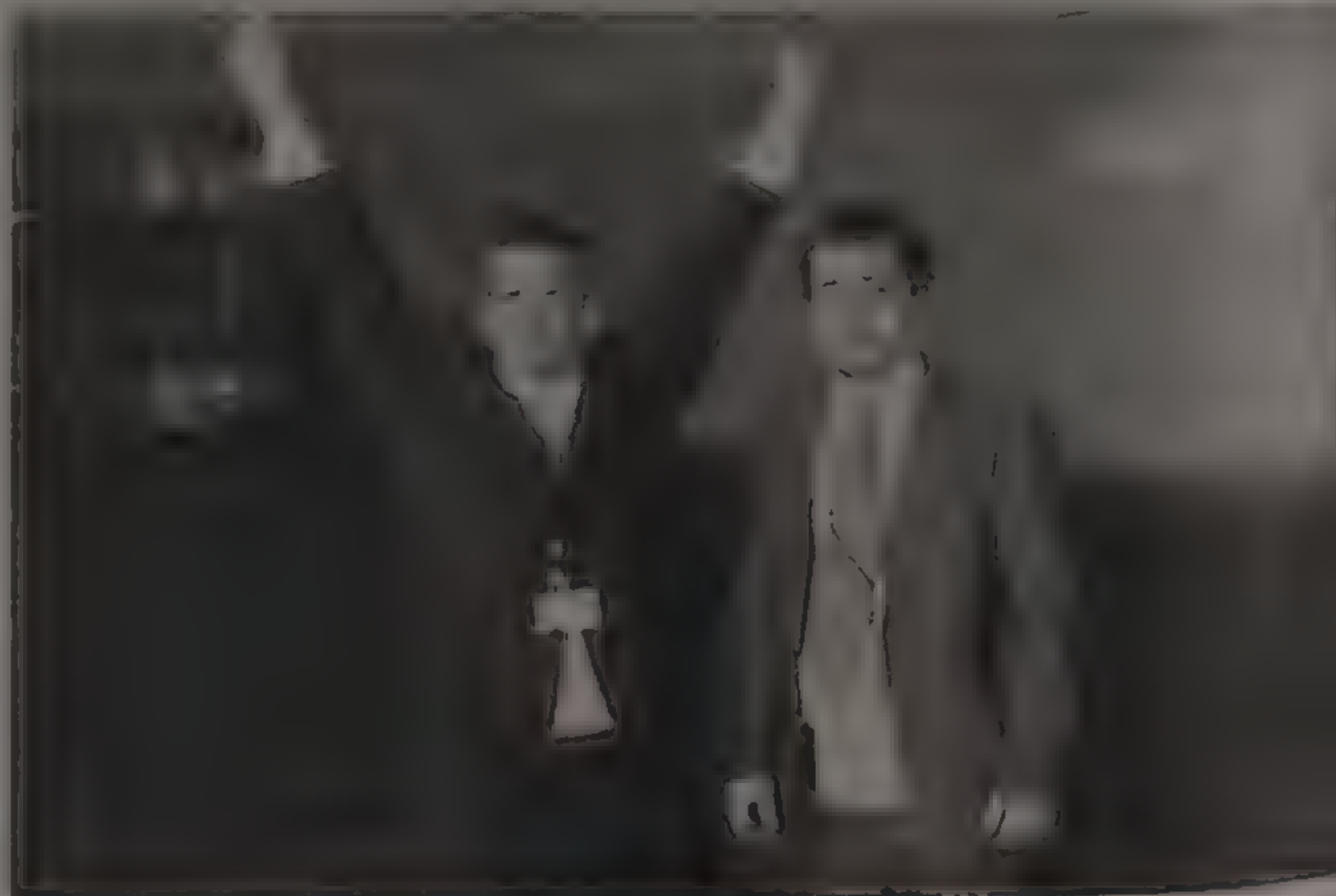
THE FILM, directed by Dan Sarah Price and Chris Smith, is an exemplary of the well-m. Lighting and sound are often tre and the film generally planning and shaping that helped make Smith and Price's *A Movie* such a pleasure. You could argue that *The Yes Men* is not as mature enough with regard to issues it's addressing (i.e., unfair practices within the WTO), yet even with

a film as exhaustively researched as *The Corporation*, I think that we

have to do some homework ourselves after leaving the theatre: no movie is going to tell you everything you need to know about any given political topic in two hours. The best that *The Yes Men* can hope for is to inspire others with its entertaining lunacy and its intelligent but irreverent satire. It follows a satisfying narrative arc in the increasingly bold pranks of Bichlbaum and Bonanno (their attempts to wake their audiences up with shocking but essentially revealing proposals contain something of the psychology of criminals who want to get caught) and showcases the peculiar charisma of both men well. The actions on display are provocative, clever and just a lot of fun, and who knows? If you're so inclined, you may discover your new career. ☺

THE YES MEN

Directed by Dan Ollman, Sarah Price and Chris Smith • Featuring Andy Bichlbaum and Mike Bonanno • Zedler Hall, The Citadel • Fri-Mon, Feb 11-14 (7pm) • Metro Cinema • 425-921



fought the Jaa and the Jaa won

rousing *Ong Bak* captures a whole lotta old-school throat-punchin' kung fu

By STEPHEN NOTLEY

Kung fu movies have changed a lot over the years. Back in the '50s, '60s and '70s, they were fighting-style exhibitions, displays of pure martial-arts prowess that made their way to North America in films like *Enter the Dragon* and *Bloodsport*. Just as that style was catching on in America, filmmakers in Hong Kong were pushing kung fu into the realm of the superhuman, suspending their fighters on wires to allow gravity-defying stunts in films like *Once Upon a Time in China* and *Iron Monkey*, a more magical style that translated eventually into America in *The Matrix* and found supreme expression in *Crouching Tiger, Hidden Dragon* and *Hero*.

In that context, *Ong Bak* is a throwback. Or neo-classic, take your pick. Either way, *Ong Bak* is a kung fu movie in the rough, down-and-dirty old style, stripped of all fanciness and myth, little more than a camera pointed at a guy who really, really knows how to do martial arts. The guy in question is Phanom Yeerum (Tony Jaa in goofy transliterated form) as Ting, and the martial art is Muay Thai kickboxing. And let me tell you, Tony knows what he's doing.

We get a taste of it in the opening scene: a bunch of guys in a Thai village clambering up a huge tree to grab a flag, Ting snagging it and squirrel-hopping lightly down from branch to branch. Then we gotta wait a little bit as the plot unfolds; the head of the local Buddha statue is stolen, Ting is sent to Bangkok to retrieve it and runs into a sleazy gambler, also from the village, named Hum Lae/Dirty Balls/George who steals his money. Plot, plot, plot, but in short order we get to the point: Ting at the fight club breakin' out the impressively brutal Muay Thai we're here to see.

Tony Jaa is a hardened Muay Thai fighter, almost scary to look at, his forearms and shins solid oak, his elbows and knees battering clubs. Ting's master made him promise never to use his skills—and considering how much of it is based on snap-kicks to the neck and cramming elbows into throats, it's easy to see why. Muay Thai is not safe. It seems to invite disfiguring injury or paralysis. When Ting comes flying in with a solid elbow hammer to the top of some fool's head, you wince.

AND THEN THERE'S the chase sequence, a more generalized athletic performance where Tony shows us just how unbelievably strong and limber he is. There's an



old-school Jackie Chan feel to this sequence, as Ting squeezes nimbly through a series of obstacles, each one more impossible than the last, though it's sweatier than Chan, less ornately choreographed, more just "Holy cow, did he just do that?" shots of a guy who can clear a car in a running jump.

REVUE MARTIAL ARTS

Outside all his fabulous physical displays Tony Jaa's kind of limited; as an actor, he doesn't have the charisma of guys like Jackie Chan or Jet Li. He doesn't talk much—and when he does, his high, squeaky, bumpkin-accented voice is kind of a shock. Better he should stay quiet and stick to fending off sawblades with his forearms, so *Ong Bak* channels most of its character development into the supporting cast, particularly Hum Lae/Dirty

Balls/George, a well realized anything-for-a-baht scumbag, and the fight club owner bad guy, a wheelchair-bound crimelord who rattles out buzzing inflectionless Thai through one of those neck-talking, throat-cancer voicebox gadgets. Sure, they're not complex character portraits, but they're certainly enough to hold the attention in between throat-kickings, of which there are plenty.

So yeah. *Ong Bak* is a good, hearty dose of classic kung fu, a natural movie pick for anybody who could look into their heart and honestly say, "Y'know... *Bloodsport* was kinda cool." And deep down, isn't that everyone? ☺

ONG BAK

Directed by Prachya Pinkaew • Written by Prachya Pinkaew and Panna Rittikrai
• Starring Phanom Yeerum (Tony Jaa), Petchtai Wongkamlao and Pumwaree Yodkamol • Opens Fri, Feb 11

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Ghostface thriller

Korea's Kim Jee-woon provides top-notch oogedy-boogedy in elliptical *A Tale of Two Sisters*

BY DARREN ZERKO

A dark and brooding almost-mansion. Glimpses of clinical nightmare. A stepmother on the verge of hysteria, desperately chirping. A tortured, ineffectual father. A dead mother, gone but not forgotten, and maybe not even really gone. Two sisters, one childlike and timid, one preadolescently assertive, both terribly vulnerable. A wardrobe, a laundry sack and various visions of secret violence. These are the pieces *A Tale of Two Sisters* director Kim Jee-woon provides us with, out of which we are to assemble our idea of what the hell—or “what hell”—happened to this family.

A Tale of Two Sisters is not for everybody; the impatient, the lazy, the dull-witted and those simply not in the mood to play cinematic pick-up with the scattered fragments of image, memory and identity that may or may not eventually resolve themselves into a general idea of a concrete narrative should steer clear. Maybe wait for the American remake (see below). But for all the possible confusion and/or frustration you might save yourself—“Oka-a-ay, so... Is she dead, or is the other one... No, wait. Wait. If she was just dreaming that part, then how can she... But then there's, I mean... that closet. What's with the closet?”—you'll be missing out on a film that does, and does masterfully, what horror films are supposed to do: creep you out, then scare the shit out of you, then give you nightmares.

Hope I don't come across as facile when I say the elusiveness of what's happening/happened/will happen in *A Tale of Two Sisters* is exactly the point, but...well, it's exactly the point. Our questions keep us uneasy, our discomfort at not being given a cineplex-standard handholding feeds and amplifies the discomfort we're supposed to feel as (maybe) two girls (seemingly) deal with (what appears to be) (some kind of) a ghost (or something). And

REVUE FOREIGN

without that overall feeling of being lost and underinformed, the oogedy-boogedy tactics Kim relies on to actually *scare* you—ashen-faced ghost girls, palely creeping around



doorframes, oh my god what the fuck was that it was right behind her did you see that shit and YEEK YEEK YEEK strings—would come across on film as lame as they seem on paper.

IT SURE IS GOOD oogedy-boogedy, though. Kim has a master's touch

with pacing and suspense, and he knows how to dick with audience expectations. Like, when a camera slowly begins to pan tightly around a character's head and shoulders and you know that when it comes around to the front it's going to reveal some scary shit standing right behind her? Well, what about if the camera does that... and there's just nothing there; it's just you scaring yourself, and you sort of breathe a sigh of relief, except, like, two seconds later something even scarier than what you thought was going to happen happens. I'm sure there's a single French phrase for this, because I can't imagine Film Studies majors writing all that out all the time. Anyway, I love it, especially when the camera is in the hands of somebody (cinematographer Lee Mogae, in this case) who so obviously insists on gathering only the most perfect, beautiful photons into the lens.

A Tale of Two Sisters sits firmly in the family of Asian-style creepfests whose North American success was spearheaded—or is at least represented—by Japanese films like *Ringu* and *Ju-On*, and like those moneymakers, *Tale* is due for remaking and Hollywoodization. You can probably count on Dreamworks' reimagining to make a lot more concrete sense, but you can also count on it losing much or all of its delicacy. *Tale*'s eerie and disconcerting devices, like the way pieces of dialogue shift through time and space, will end up falling and failing as Hollywood gimmicks. I'm just guessing of course, but... well, there's a casting rumour floating around involving the Olsen twins. ▽

A TALE OF TWO SISTERS

Written and directed by Kim Jee-woon • Starring Yeom Jeong-a, Im Soo-jung, Moon Geun-young, Kim Kab-su • Zeidler Hall, The Citadel • Fri-Mon, Feb 11-14 (9pm) • Metro Cinema • 425-9212



The unforgettable choir

Troublemaking orphans are redeemed by music in understated *The Chorus*

By STEPHEN NOTLEY

The *Chorus* is a simple film, a teacher-helps-kids story of the sort we've seen many times before in movies like *Dead Poets Society*, *Mr Holland's Opus*, *Stand and Deliver*, *School of Rock*, *Coach Carter* and about a million others. It's easy to see why so many filmmakers tell

REVUE FOREIGN

this story: it's dramatic, it's got lots of emotional give and take, and there are plenty of opportunities for euphoric feel-good moments. The downside is that, having seen this story so many times already, it's easy for those moments to come off as predictable or clichéd. And yet *The Chorus* is fresh, distinct, set apart from the other films of its genre by its lack of sentimentality, focussing most of its attention onto the music, the heart of the film.

Clement Mathieu (played with dough-faced perfection by Gérard Jugnot) is a balding, fortyish failed musician taking a new job as supervisor at Fond L'Etang boys' school—“Rock Bottom”—full of scruffy war orphans and troublemakers, dominated by the small-minded, zero-tolerance administration of its principal, M. Rachin. Incrementally, behind Rachin's back, Mathieu starts treating the boys with respect, not taking their shit but meeting them halfway, offering reward as well as punishment. Gradually they begin to respond, and soon Mathieu notices one of them singing and ropes them all together to perform some choral music he's written.

And the music is beautiful. The thrill of the boys' singing is so ele-

mental that the story doesn't even need to explain why they respond to it. After a lifetime of scorn and derision at Fond L'Etang, the opportunity to join with their fellows to make something indisputably wonderful is irresistible. The movie exists to let these boys sing—and they do, harmonizing, soaring, soloing, carrying the film along on the most basic level, whetting and then satisfying the audience's appetite for glorious choralizing.

VISUALLY THE FILM IS simple and unadorned, the cracked and aging walls of Fond L'Etang dusted with grey light and a few fluttering autumnal leaves. The story plays out with a curious lack of histrionics, a reserve, with no weeping, emotion-

al teacher-student breakdowns or *Dead Poets Society*-style suicides. The choral situation evolves easily, simply. The film is much like Mathieu himself: strict but patient, calm and soft-spoken, focussed on the music. Throughout it all, Mathieu is able to inspire some of the boys—particularly angel-faced troublemaker Morhange, who discovers for the first time in his soloing something that matters to him—while remaining unable to reach others, like Mondain, a baritone bully who'd just rather keep being a jerk until he goes to jail. But for the most part the characterizations are spare and simple, choral rather than ensemble, most of the boys functioning as singers rather than actors.

The Chorus is circumspect in its theme, not given to great dramatic statements or stirring victories. What it has to say, it says with the music. But the music says it all. ▽

THE CHORUS

Directed by Christopher Barratier • Written by Christophe Barratier and Philippe Lopes-Curval • Starring Gérard Jugnot, François Berléand and Jean-Baptiste Maunier • Opens Fri, Feb 11

Slaughterhouse Clive

Clive Owen is a former British hood out for revenge in *I'll Sleep When I'm Dead*

BRIAN GIBSON

English bookies' odds on Clive Owen being named the next James Bond were halved recently when the actor won a Golden Globe for his work in *Closer*, a performance that has since garnered him an Oscar nomination, too. It's revealing that Owen put himself in the pole position to play 007 with a character who's a smug, misogynist womanizer. Still, you'd think Owen's roles as a tough cop in the TV series *Second Step* or "The Driver" in that series of short internet-only promo films for BMW by such action directors as John Frankenheimer, Guy Ritchie, John Woo and Tony Scott would have made him the front-runner as the Brosnan's replacement.

At first glance, with its stark, black-and-white opening credits, Mike Hodges's *I'll Sleep When I'm Dead* seems like a straightforward entry on the thriller/Bond-audition

side of the ledger for Owen. But the opening scene signals that this film will adopt a much different tone, as we see Will Graham (Owen) standing in tall grass and looking out at the sea as he muses in voiceover: "Most thoughts are memories, and memories deceive." Hodges's film (his first since the cult hit *Croupier* back in 1998, also starring Owen) is a lean, moody thriller about uncovering dark truths and struggling with grief.

Will has left the London underworld behind and become a nomad,



living out of his van and working, for the moment, as a tree-cutter in a forest. Back in the city, his raffish, confident brother Davey (Jonathan Rhys-Meyers) deals overpriced coke to socialites and beds various women. But one night, Davey's grabbed by two thugs in an alley and held down while Boad (Malcolm McDowell) rapes him. Davey stumbles home, traumatized, and kills himself in the bath. Will returns to his old haunts, determined to uncover the reasons for his brother's suicide, while Davey's boss Turner (Ken Stott) wants to make sure Will, an old enemy,

leaves town after the funeral.

I'll Sleep When I'm Dead avoids stooping to homophobia in its treatment of Davey's assault and instead, within this hardboiled male genre, breaks down some macho myths while showing a deeply emotional bond between brothers. And there are a few flashes of quirky humour, from an unlicensed taxi driver who suddenly gives up on his lemon of a cab and leaves for New York City to a big tough who leaves a store with a pack of cigarettes, casually saying over his shoulder to the clerk, "Robbery."

FOR THOSE WHO ARE used to a talky, hyperkinetic thriller like the *Kill Bills*, this movie might seem like *I'll Wake When It's Over*, but for those who liked Soderbergh's mournful *The Limey*, Hodges's film is a cool plunge into existential noir. Screenwriter Trevor Preston uses the façade of the revenge-flick plot to quietly explore the expiation of grief and nagging need to find answers to death. Will, a man of few words who's trying to let his past fade into silence ("I sometimes don't talk to another living soul for fucking days.... It's grief, for a life wasted"), learns a stinging truth about his brother's death after he gets a second opinion from another pathologist.



Owen, lanky-haired, bearded, and offering a fierce glare, plays Will as a man sleepwalking towards retribution, caught in a still haze of regret and sadness. After Davey's best friend Mickster (Jamie Foreman) finds out that Boad was behind the assault, Will refuses to let former girlfriend Helen dissuade him from his singleminded pursuit.

Hodges leads us on a stately, funereal trip through the gloom-lit, shadow-lined streets of London, a faint jazz score ebbing and flowing in the distance. In some scenes in this elegant, sombre study of pain

and loss, only the distant glow of streetlights puncture the blue-black bruise of the city at night. *I'll Sleep When I'm Dead* so deftly traces the sad, steady pulse just under the skin of things that I felt the film settling into me long after the last scene faded away, the lingering images etching out their own fitting epitaph. **D**

I'LL SLEEP WHEN I'M DEAD

Directed by Mike Hodges • Written by Trevor Preston • Starring Clive Owen, Jamie Foreman and Jonathan Rhys-Meyers • Now on DVD

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WOODSMAN 14A
Mature content, not recommended for young children
Daily 9:10 Sat Sun 3:00

CHORUS

CHORUS Daily 7:00 9:00 Sat Sun 2:00

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THE YES MEN

THE YES MEN 14A

A TALE OF TWO SISTERS

A TALE OF TWO SISTERS 14A

BEST SERVED COLD

BEST SERVED COLD 14A

THE SALTON SEA

THE SALTON SEA 14A

GRANDIN THEATRE

Grandin Mall, Sir Winston Churchill Ave.
St. Albert. 458-9822

BOOGEYMAN

BOOGEYMAN 14A
Frightening scenes, not recommended for young children
Daily 12:40 2:20 4:15 6:45 9:00

THE WEDDING DATE

THE WEDDING DATE 14A
Daily 12:30 2:45 5:15 7:30 9:40

ARE WE THERE YET?

ARE WE THERE YET? PG
Daily 12:15 2:30 4:15 6:45 9:00

POOH'S HEFFALUMP MOVIE

POOH'S HEFFALUMP MOVIE G
Daily 12:00 1:30 3:00 4:30 6:00

HIDE AND SEEK

HIDE AND SEEK 14A
Frightening scenes. Daily 9:20

COACH CARTER

COACH CARTER PG
Coarse language. Daily 6:50 9:35 Sat Sun 1:05 3:35

WETASKIWIN CINEMAS

WETASKIWIN CINEMAS 14A

HITCH

HITCH PG
Sexual language. Daily 7:00 9:30 Sat Sun 1:00 3:30

BOOGEYMAN

BOOGEYMAN 14A
Frightening scenes, not recommended for young children
Daily 7:15 9:25 Sat Sun 1:15 3:15

THE WEDDING DATE

THE WEDDING DATE 14A
Daily 7:05 9:15 Sat Sun 1:10 3:10

COACH CARTER

COACH CARTER PG
Coarse language. Daily 6:50 9:35 Sat Sun 1:05 3:35

WETASKIWIN CINEMAS

WETASKIWIN CINEMAS 14A

HITCH

HITCH PG
Sexual language. Daily 7:00 9:30 Sat Sun 1:00 3:30

BOOGEYMAN

BOOGEYMAN 14A
Frightening scenes, not recommended for young children
Daily 7:15 9:25 Sat Sun 1:15 3:15

THE WEDDING DATE

THE WEDDING DATE 14A
Daily 7:05 9:15 Sat Sun 1:10 3:10

COACH CARTER

COACH CARTER PG
Coarse language. Daily 6:50 9:35 Sat Sun 1:05 3:35

WETASKIWIN CINEMAS

WETASKIWIN CINEMAS 14A

HOTEL RWANDA

HOTEL RWANDA 14A
Violence. Daily 1:00 4:20 7:10 10:00

THE SEA INSIDE

THE SEA INSIDE PG
Mature themes. Daily 12:45

ONG BAK: THE THAI WARRIOR

ONG BAK: THE THAI WARRIOR 18A
Subtitled. Daily 1:20 4:10 7:20 10:10

THE AVIATOR

THE AVIATOR PG
Mature content, not recommended for young children
Daily 1:30 5:00 8:00

WEST MALL 8

WEST MALL 8 14A

BRIDGET JONES: THE EDGE OF REASON

BRIDGET JONES: THE EDGE OF REASON 14A
Coarse language. Fri-Sun 1:30 4:10 Mon-Thu 4:10

SHARK TALE

SHARK TALE G
Fri-Sun 1:50 4:15 Mon-Thu 4:15

FLIGHT OF THE PHOENIX

FLIGHT OF THE PHOENIX PG
Coarse language, violence. Daily 9:00

THE SPONGEBOB SQUAREPANTS MOVIE

THE SPONGEBOB SQUAREPANTS MOVIE G
Fri-Sun 2:20 4:20 6:50 8:50 Mon-Thu 4:20 6:50 8:50

A VERY LONG ENGAGEMENT

A VERY LONG ENGAGEMENT 18A
War violence, sexual content. Subtitled
Fri-Sun 1:20 4:05 6:40 9:30 Mon-Thu 4:05 6:40 9:30

BLADE: TRINITY

BLADE: TRINITY 18A
Fri-Sun 1:40 4:00 7:25 9:50
Mon-Thu 4:00 7:25 9:50

FAT ALBERT

FAT ALBERT G
Fri-Sun 2:10 4:40 6:45 Mon-Thu 4:40 6:45

THE POLAR EXPRESS

THE POLAR EXPRESS G
Fri-Sun 2:00 4:30 7:10 9:20
Mon-Thu 4:30 7:10 9:20

WHITE NOISE

WHITE NOISE PG
May frighten young children, some coarse language.
Fri-Sun 2:30 4:45 7:00 9:10
Mon-Thu 4:45 7:00 9:10

KINSEY

KINSEY 18A
Sexual content. Daily 7:20 9:45

GERALDINE'S FORTUNE

GERALDINE'S FORTUNE STC
Daily 6:30 8:40

CLAREVIEW

CLAREVIEW PG
4211-139 Ave. 472-7600

HITCH

HITCH PG
Sexual language. No passes.
Fri-Sun 1:50 4:10 7:10 9:40 Mon-Thu 4:10 7:10 9:40

POOH'S HEFFALUMP MOVIE

POOH'S HEFFALUMP MOVIE G
Fri-Sun 1:10 3:00 5:10 7:00 Mon-Thu 5:10 7:00

ONG BAK: THE THAI WARRIOR

ONG BAK: THE THAI WARRIOR 18A
Subtitled. Fri-Sun 2:30 5:00 7:50 10:10
Mon-Thu 5:00 7:50 10:10

HIDE AND SEEK

HIDE AND SEEK 14A
Frightening scenes. Fri-Sun 2:10 4:50 7:35 9:55
Mon-Thu 4:50 7:35 9:55

MEET THE FOCKERS

MEET THE FOCKERS 14A
Crude content, sexual language throughout
Fri-Sun 2:00 4:40 7:30 10:00 Mon-Thu 4:40 7:30 10:00

IN GOOD COMPANY

IN GOOD COMPANY PG
Coarse language. Daily 6:30 9:00

COACH CARTER

COACH CARTER PG
Coarse language. Fri-Sun 1:00 3:50 6:40 9:30
Mon-Thu 3:50 6:40 9:30

RACING STRIPES

RACING STRIPES G
Fri-Sun 1:40 4:00 Mon-Thu 4:00

ASSAULT ON PRECINCT 13

ASSAULT ON PRECINCT 13 18A
Brutal violence throughout. Daily 9:20

ARE WE THERE YET?

ARE WE THERE YET? PG
Fri-Sun 2:20 4:30 6:50 9:10 Mon-Thu 4:30 6:50 9:10

BOOGEYMAN

BOOGEYMAN 14A
Frightening scenes, not recommended for young children
Fri-Sun 1:30 3:40 7:40 10:05
Mon-Thu 3:40 7:40 10:05

THE WEDDING DATE

THE WEDDING DATE 14A
Fri-Sun 1:20 4:20 7:20 9:50 Mon-Thu 4:20 7:20 9:50

SOUTH EDMONTON COMMON

SOUTH EDMONTON COMMON PG
1525-98 St. 436-8585

HITCH

HITCH PG
Sexual language. No passes. Daily 1:00 2:00 3:15 3:45
4:45 5:50 6:45 7:45 8:45 9:40 10:40

PIND DI KUDI

PIND DI KUDI PG
Daily 12:45 3:30 6:30 9:20

ONG BAK: THE THAI WARRIOR

ONG BAK: THE THAI WARRIOR 18A
Subtitled. Daily 2:20 5:00 8:00 9:45 10:45

MEET THE FOCKERS

MEET THE FOCKERS 14A
Crude content, sexual language throughout.
Daily 2:10 4:50 7:40 10:15

THE PHANTOM OF THE OPERA

THE PHANTOM OF THE OPERA PG
May frighten young children. Fri-Tue Thu 3:30 6:30
Wed 3:30

OCEAN'S TWELVE

OCEAN'S TWELVE PG
Fri-Tue Thu 12:40 9:30 Wed 12:40

NATIONAL TREASURE

NATIONAL TREASURE PG
Daily 12:30

IN GOOD COMPANY

IN GOOD COMPANY PG
Coarse language. Daily 1:30 4:20 7:20 9:50

ASSAULT ON PRECINCT 13

ASSAULT ON PRECINCT 13 18A
Brutal violence throughout. Daily 1:15 3:50 7:15

HOTEL RWANDA

HOTEL RWANDA 14A
Violence. Daily 1:20 4:10 7:10 10:00

ARE WE THERE YET?

ARE WE THERE YET? PG
Fri-Mon Wed-Thu 12:50 3:10 6:40 9:10
Tue 3:10 6:40 9:10
Star and Strollers Screening: Tue 1:00

SIDEWAYS

SIDEWAYS PG
Sexual content. Daily 1:40 4:30 7:30 10:20

MILLION DOLLAR BABY

MILLION DOLLAR BABY PG
Mature content, not recommended for young children
Daily 12:30 3:40 7:00 10:10

HIDE AND SEEK

HIDE AND SEEK 14A
Frightening scenes. Daily 1:50 4:15 7:50 10:30

BOOGEYMAN

BOOGEYMAN 14A
Frightening scenes, not recommended for young children.
Daily 1:10 3:20 5:40 8:15 10:45

THE WEDDING DATE

THE WEDDING DATE 14A
Daily 1:45 4:00 6:50 9:15

GALAXY CINEMAS @ SHERWOOD PARK

GALAXY CINEMAS @ SHERWOOD PARK PG
1011 Sherwood Drive. 463-1111

HITCH

HITCH PG
Sexual language. No passes
Fri-Sun 12:20 3:20 7:00 9:50 Mon-Thu 7:00 9:50

POOH'S HEFFALUMP MOVIE

POOH'S HEFFALUMP MOVIE G
Fri-Sun 12:00 1:45 3:40 7:10 Mon-Thu 7:10

MILLION DOLLAR BABY

MILLION DOLLAR BABY PG
Mature content, not recommended for young children.
Daily 6:40 9:40

HIDE AND SEEK

HIDE AND SEEK 14A
Frightening scenes. Fri-Sun 1:20 4:20 7:30 10:10
Mon-Thu 7:30 10:10

MEET THE FOCKERS

MEET THE FOCKERS 14A
Crude content, sexual language throughout
Fri-Sun 1:10 4:00 6:50 9:45 Mon-Thu 6:50 9:45

IN GOOD COMPANY

IN GOOD COMPANY PG
Coarse language. Daily 9:20

COACH CARTER

COACH CARTER PG
Coarse language. Fri-Sun 12:10 3:10 6:30 9:30
Mon-Thu 6:30 9:30

RACING STRIPES

RACING STRIPES G
Fri-Sun 12:30 3:00

ARE WE THERE YET?

ARE WE THERE YET? PG
Fri-Sun 1:00 4:10 6:45 9:10
Mon-Thu 6:45 9:10

FINDING NEVERLAND

FINDING NEVERLAND G
Fri-Sun 12:50 3:30 7:15 10:00
Mon-Thu 7:15 10:00

BOOGEYMAN

BOOGEYMAN 14A
Frightening scenes, not recommended for young children
Fri-Sun 1:30 4:30 7:40 10:20
Mon-Thu 7:40 10:20

THE WEDDING DATE

THE WEDDING DATE 14A
Fri-Sun 12:40 3:50 7:20 10:15 Mon-Thu 7:20 10:15
Star and Strollers Screening: Thu 1:00

NORTH EDMONTON CINEMAS

NORTH EDMONTON CINEMAS PG
10111-101 Ave. 731-2222

HITCH

HITCH PG
Sexual language. No passes.
Fri-Mon Wed-Thu 12:50 1:50 3:30 4:45 6:40 7:40 9:30
10:20 Tue 1:50 3:30 4:45 6:40 7:40 9:30 10:20
Star and Strollers Screening: No passes Tue 1:00

POOH'S HEFFALUMP MOVIE

POOH'S HEFFALUMP MOVIE G
Daily 1:00 3:00 4:50 7:10

ONG BAK: THE THAI WARRIOR

ONG BAK: THE THAI WARRIOR 18A
Subtitled. Daily 2:00 5:00 7:30 10:10

THE AVIATOR

THE AVIATOR PG
Mature content, not recommended for young children
Daily 12:30 4:20 8:00

MEET THE FOCKERS

MEET THE FOCKERS 14A
Crude content, sexual language throughout
Fri-Wed 1:20 4:00 6:50 9:20 Thu 1:20 4:00 9:20

COACH CARTER

COACH CARTER PG
Coarse language. Daily 1:10 4:10 7:00 10:00

RACING STRIPES

RACING STRIPES G
Daily 12:20 2:35

ARE WE THERE YET?

ARE WE THERE YET? PG
Daily 12:45 3:10 5:20 7:35 9:55

SIDEWAYS

SIDEWAYS PG
Sexual content. Daily 1:15 3:50 6:45 10:05

MILLION DOLLAR BABY

MILLION DOLLAR BABY PG
Mature content, not recommended for young children
Daily 12:40 3:40 7:05 10:10

HIDE AND SEEK

HIDE AND SEEK 14A
Frightening scenes
Daily 1:30 4:30 7:15 9:45

FINDING NEVERLAND

FINDING NEVERLAND G
Daily 4:55 7:20 9:50

BOOGEYMAN

BOOGEYMAN 14A
Frightening scenes, not recommended for young children.
Daily 2:10 5:10 7:50 10:15

THE WEDDING DATE

THE WEDDING DATE PG
Daily 1:50 4:40 7:25 9:40

THE PHANTOM OF THE OPERA

THE PHANTOM OF THE OPERA PG
May frighten young children

Holy Toledo

Douglas Haynes brilliantly translates El Greco's spirituality into abstract *Toledo Series*

By AGNIESZKA MATEJKO

Many people find abstract art irritating, as if it were intentionally created to annoy them. As an artist and teacher I don't know how many times I have had to respond to comments like "My 10-year-old could do it" or "This just looks like somebody spilled something." My response to such remarks is always the same: "When was the last time you were at a beach and picked up a pebble? You have no trouble saying how beautiful the colours of a pebble are, or the striations of driftwood, but as soon as you see these patterns on a wall, you say they're elitist, inaccessible."

This explanation often helps, but what it doesn't account for is the way some abstract art speaks so deeply to me, and many others. I think my love for this sort of art began 20 years ago, when I visited the Tate Gallery and walked into a room of paintings by Mark Rothko, an artist who paints squares within squares. At first glance, it seemed pretty dull, but all the walking had made me tired and the bench was nice, so I sat down. After a few minutes of sitting and staring at the Rothko in front of me, I suddenly realized the spiritual dimension of this work. The shock on my face must have made me look a bit crazy, since a guard approached me. But once he got a better look at me, he waved his hand dismissively. "Oh, you are just an artist," he said, and politely left the room. It was much later that I learned that many people have had similar experiences when looking Rothko's work. And Rothko is far from being the only artist working in this mode; there's a whole stream of abstract art that conveys spirituality in a way that can't be expressed in words. This is the tradition Douglas Haynes's *The Toledo Series* belongs to.

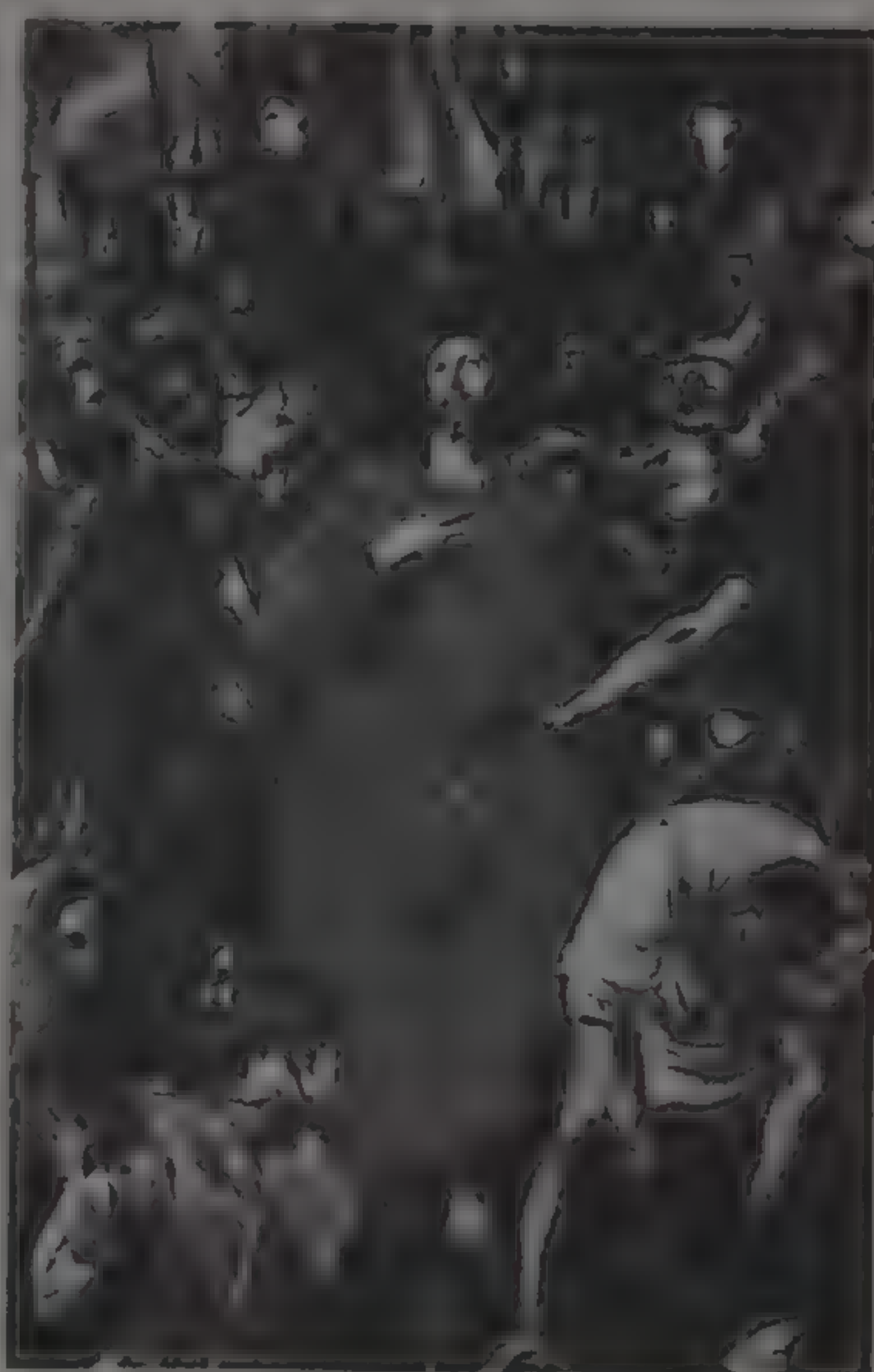
"I think of this as far and away the most important series I have ever painted," Haynes says quietly as we sit surrounded by all 13 of his massive works, 12 of them named after apostles. (The 13th is simply titled "Toledo Series #1.") "That is my signature piece," says Haynes. "I think that that is the best picture I've ever done." "Toledo Series #1" was based on El Greco's profoundly spiritual painting "El Espolio" ("The Disrobing of Christ"). Although Haynes's painting makes visual references to the El Greco (the slight twist of the powerful red robe, the browns that

dissolve into the background, the smaller shapes that surround Christ) it was El Greco's spirit that Haynes was most interested in duplicating. "I wasn't trying to reduce an El Greco to an abstract painting," he explains. "I was trying to elevate my abstract painting to the level of an El Greco."

THE ROAD THAT LED HAYNES to create this painting began in 1985

PROFILE VISUAL ARTS

when he was on a study leave from the university and took an extended tour of the great European galleries—a trip that became a kind of pilgrimage. "I always got a real buzz



from the old masters," he recalls. But on this trip he began to see these works with new eyes: "What struck me in the work of Goya, Velázquez

was that they were doing everything that we modernists were doing, and yet they had all this other stuff in it. I started to think I wanted more out of my pictures than I had been asking for. I felt after I had seen these how much can be put into a picture. A big Velázquez, a big El Greco, they are not only big in actual size; they're big in concept. They have horses, angels, stories; they lift the spirit; they have spirituality and skill, formally in terms of the art of painting.... I wanted to change the way I was painting pictures."

But it was not until 1988, when Haynes went to an artists' workshop at Emma Lake that he happened to throw a book on Goya into his truck along with all his painting supplies.

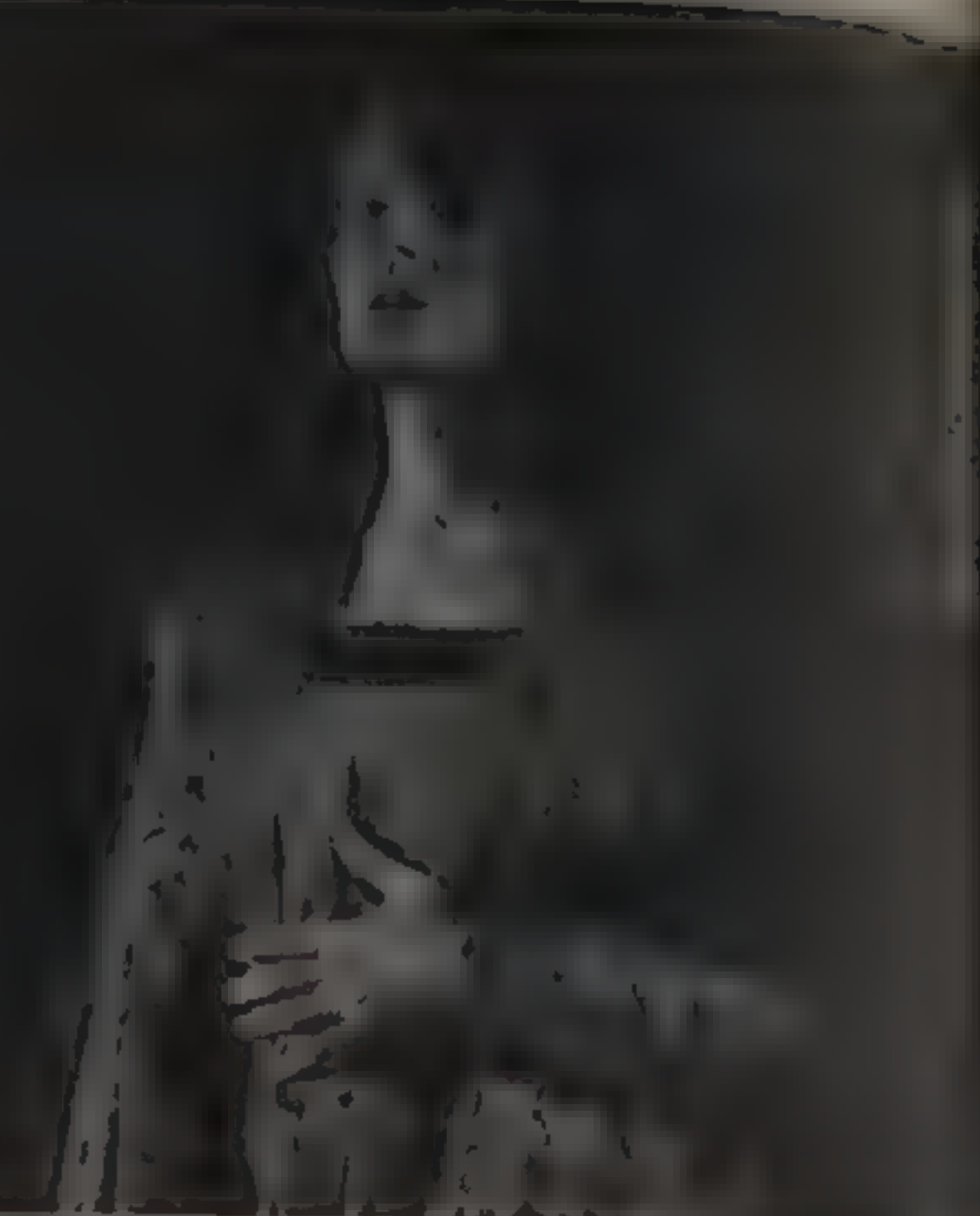
"That will get me going," he thought. But once he arrived at Emma Lake, his first painting turned out exactly like his last one. "It just turned out to be awful," Haynes says. But Haynes found this setback to be liberating, not frustrating; he promptly laid out a canvas and painted two red rectangles with dark stuff all around it. "I remember how joyful this was to paint because it was simple," Haynes says. "And then the next painting—what do I do? I looked at my book on Goya and right in the middle of it is the 'El Espolio' of El Greco. And I thought 'Oh yeah,' that's using a red shape! So I put the book up on the wall and said that I will use that layout. It was the most wonderful experience I had ever had as a painter. I always knew that the painting I was looking for was out there somewhere, and I'd recognize it when I painted it. And there it was, unfolding before my eyes. I knew before I painted the picture that this is it. 'This is it!' I will never have that feeling again." That picture became "Toledo Series #1," which spawned the entire series currently grouped as a modern-day sacristy at the Edmonton Art Gallery.

The exhibit begs the question of whether Haynes has truly captured some of the spirit of one of the great spiritual masterpieces of art, or if he's simply copied El Greco's lines and shapes. To me, he has succeeded, but each person who walks into the gallery will likely have a different answer. Haynes concurs; he doesn't believe that if someone doesn't "get it" that they are ignorant or aesthetically undeveloped. "The ultimate task of an artist," he says, "is to communicate, to reveal feeling and to evoke feelings. It's my duty to make it clear, as clear as I can. I can only be an abstract painter because for me, with realism I just can't get as much into a picture." ▽

THE TOLEDO SERIES

By Douglas Haynes • Edmonton Art Gallery • To Feb 27

Triumph of the Will



Vern Thiessen celebrates the woman Shakespeare neglected in masterful *Shakespeare's Will*

By DAVID BERRY

In theatre, to say nothing of other mediums, it's rare that you get something that is unequivocally, indisputably great. There are good things, there are mediocre things and there's a fair amount of bad things, but only a precious few that are great. Playwright Vern Thiessen has been responsible for several of the great things, one of which is his latest, *Shakespeare's Will*.

Sure, I'm gushing, but every so often something comes along that deserves to be gushed about. The hardest thing about reviewing it isn't deciding how you feel about it—it's one of those plays where the hardest thing is figuring out where to begin praising it.

You'd do well to start with Thiessen himself. Already a Governor-General's Award-winner for *Einstein's Gift*, his writing has gotten even more complex, subtle and observant. Drawing upon a pretty famous bit of trivia from William Shakespeare's life—the will in which the only thing he left his wife, Anne Hathaway, was his second-best bed—Thiessen has crafted a wonderfully deep little examination of relationships and, surprisingly enough, women.

There's not much talk about Shakespeare's writing in this play (he spends most of his time in London while Anne stays behind in Stratford, raising his family)—or even much in the way of biographical accuracy. (Very little of substance is known about Hathaway's life anyway.) And so, instead of bogging the viewer down with pointless period fluff, Thiessen delves into the psyche of a woman who has been essentially abandoned by her husband so he could seek fame and glory. His script is exceedingly clever, from its sudden shifts from moments of almost child-like innocence to the raptures of a passionate, adult woman, to its subtle humour, to the profound extent to which it understands its protagonist. Though it's a one-woman show that runs for a little more than 90 minutes, *Shakespeare's Will* never feels

drawn-out or laborious. Everything fits together nicely, without any wasted breath or unnecessary tangents.

AS GOOD AS Thiessen's script, though, much of the credit for absorbing this production is due to go to Jan Alexandra Smith; the woman shows, even well-worn ones, demand a lot from an actress but Smith is so wrapped in her character that you'd almost think she was playing herself onstage. The play is written in poetic form, and although the style seems strained at first, Smith makes the script sound as natural as prose.

However, Smith's performance is much more than a vocal feat. From the opening scene, where we see her trying, then ultimately failing, to

conceal her grief at her husband's death, she connects on a very basic emotional level to the audience. It's easy to feel the schoolgirlish glee with which she recounts her meeting with Shakespeare, the absolute terror she feels when a bout of plague sweeps through Stratford and the wistful melancholy with which she contemplates life without her husband, both before and after his death.

And though the role is physically restrained, the few times Smith is required to let loose—particularly a scene in which she reminisces, in the sultriest sense of that word, about her lovers—she is, again, shockingly natural. Trapped on a small thrust stage that has to stand in for everything from a country home to the ocean, Smith's physicality makes each setting vivid and specific.

Praise is also due to director Geoffrey Brumlik, who not only manages to get almost everything out of both the play and his actress, but has put together a solid production team as well. Smith's performance is so commanding that it would probably have worked on a bare stage, but Guido Tondino's set and Dave Clarke's sound design create a space that effectively suggests the story's shifting locales without getting in the way of the actress. It's a little thing, but it's done very well.

The same thing could be said of the entire play. *Shakespeare's Will* consists of a lot of little things, done very well, that combine to make something, well, great. ▽

SHAKESPEARE'S WILL

Directed by Geoffrey Brumlik • Written by Vern Thiessen • Starring Jan Alexandra Smith • Rice Theatre, The Citadel • To Feb 20 • 425-1820

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GERRY MORITA (STOLEN MOMENT)
TRACY FRIESEN (AGAINST THE EMPIRE)

PERFORMERS:

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TRACY FRIESEN, RAENA WADDEL
CHERYL FONTAINE, AMANDA COUGEN
JENNA PYLYPOW, SAMANTHA BEVERIDGE
& ALLISON

MUSICIANS:

JOHN GIFFIN (IN 'STOLEN MOMENT' BY GERRY MORITA)
TRANG NGUYEN (IN 'I WANT' BY HEATHER FITZSIMMONS-FREY)

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KATHY TURNBULL
('YELLOW FEVER' BY LINDA TURNBULL)

DESIGN:

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Perchance to gleam

Actions are more erotic than words in Borotsik and Talbot's *(g)listening*

By PAUL MATWYCHUK

People often write about the erotic qualities of watching movies—of sitting unobserved in the dark and being able to watch beautiful performers, their images blown up several stories high, offering their

bodies up to the camera at precisely their most private emotional moments. Theatre, I find, seldom generates that same level of eroticism. The performers are life-size, for one thing, and the overall spectacle tends to be much less overwhelming to the senses than even a bad movie can be. And since theatre is so much more upfront about its own artificiality—the fact that these actors are just playing roles in front of painted sets—it becomes harder, somehow, to project your own artificial fantasies upon the actors. (Plus, in my case, since I've actually talked to

most of the performers or at least can look forward to mingling with them during the opening-night buffet, they don't have that mythical, untouchable, larger-than-life quality that movie stars do.)

The exception, though, is dance and physical theatre. To me, one of the great thrills of seeing a dancer live—although it's a thrill that most critics shy away from talking about—is the way they openly invite you to look at their bodies, the look of their skin, the way their muscles propel them across the stage, and the way they then abandon themselves, body and brain, to the rhythms of the choreography. They're not impersonating a made-up character; they're letting you look at *themselves*, the way you can fool yourself into thinking a movie star is letting you eavesdrop on their own private thoughts during an intimate close-up. It's simultaneously self-conscious and un-self-conscious and when it's done well, it can be quite intoxicating.

I SAY ALL THIS as a prelude to talking about *(g)listening*, a collectively created new physical theatre piece that expressly sets out to explore the nature of sexual desire. What's sort of strange and interesting about the piece is that while the script—the actual words on the page—mostly fails and flounders about in its attempts at erotic writing, the *performing* of the script is so playful and imaginatively physical that a lot of it is pretty sexy anyway. It's not that there's much hot-and-heavy bumping and grinding (or even much

skin) in this thing; it's more that the two performers, Amber Borotsik and Aaron Talbot, seem genuinely titillated by each other's presence and they so effortlessly communicate that sense of fun and discovery to their audience. Borotsik had a long nude scene earlier this season in *The Credeaux Canvas*, but I actually found her sexier in the short scene in *(g)listening* where she just takes one of her shoes off, sticks out her leg, holds her foot up in the air and sort of flexes it around.

Borotsik plays a young woman whose private journal, full of erotic poetry and private sexual musings, goes missing one day; Talbot plays the young man who finds it, reads it

REVUE THEATRE

and eventually returns it—but only after writing a message to its unknown owner in the back and inviting her to write him a reply underneath his and stash the journal in a prearranged secret location. Back and forth the journal goes, the hiding places getting more and more outrageous as their messages to each other become more passionate, the lovers' passion fueled largely by the fact that they've never actually met.

THIS PLAY HAD the potential to be extremely static—nothing more than a bunch of letters being read out loud. But with each new letter, Talbot, Borotsik and director Barbra French come up with a fresh new way of acting its contents out. The letters

aren't delivered as monologue; they're all physicalized in ways that involve both performers. The actors act out their fantasies, they play on exotic new personalities, they pass the book back and forth, they chase each other around the stage.

What they don't do, however, is figure out a way to take the play's promise of erotic contact and really deliver on it. The play is sexy, but in an innocent, kids'-stuff kind of way—the script is more comfortable with cute getting-to-know-you scenes like the one where Talbot's character rattles off a long list of endearing personality quirks or the two lovers' *Amélie*-style hide-the-journal games than with the scene where the topic of actual sexual contact arises. The play has a habit of channeling all its sexual energy into intentionally silly fantasy scenarios which even the characters don't take very seriously that comes off as a little evasive. I suppose that's partly the point—these characters *do* feel more at ease being an anonymous pen pal than someone's lover. But it seems a shame that the play ultimately seems as timid as its characters. As I said at the top, it's not every day that a play gets as much sexual energy hovering in the air as *(g)listening* does—now all Talbot and Borotsik have to do is ignite it. ☺

(G)LISTENING

Directed by Barbra French • Created by the Etcetera Theatre Collective • Starring Amber Borotsik and Aaron Talbot • Azimuth Theatre (11315-106 St) • Feb 20 • 454-0583

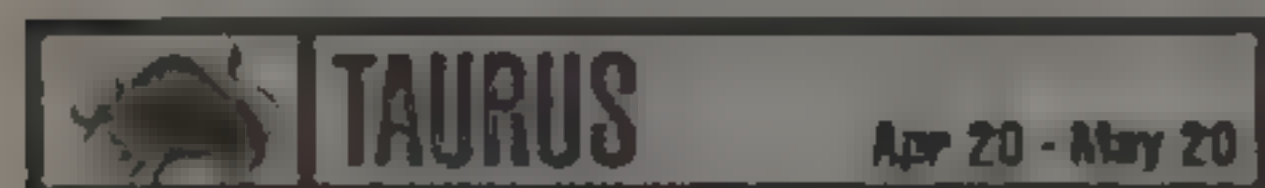


free
will
astrology

By ROB BREZSNY



ARIES Mar 21 - Apr 19
Happy Valentine Daze, Aries! During my quest for the advice that might be most helpful to your love life, I gathered the following words of wisdom. (1) "There is always some madness in love. But there is also always some reason in madness." —Friedrich Nietzsche. (2) "Love is not about losing freedom; it's about sharing freedom." —With a partner who's as talented a liberationist as you." —My friend Sarah. (3) "I hunger for your sleek laugh and your hands the colour of a furious harvest. I want to eat the sunbeams flaring in your beauty." —Pablo Neruda.



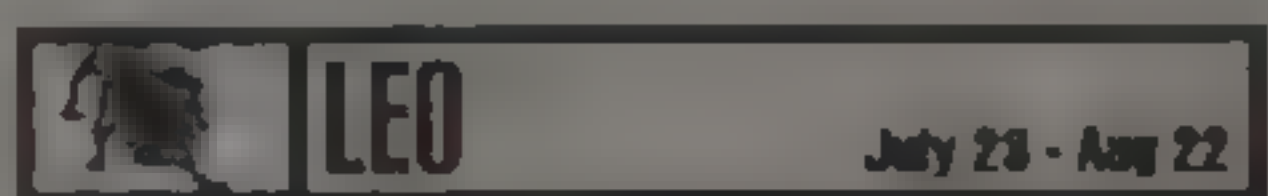
TAURUS Apr 20 - May 20
Happy Valentine Daze, Taurus! After careful meditation about what suggestions might enrich your love life, I'm advising you to celebrate an Honesty Festival with the person you love best or with the person you *want* to love best. Speak from the depths as you reveal the hidden fears and longings and joys that have been unspoken until now. And let these words of wisdom from Thoreau be the motto that guides you: "Between whom there is hearty truth there is love."



GEMINI May 21 - June 20
Happy Valentine Daze, Gemini! Have you heard of the Mile-High Club? Anyone can become a member. All you have to do is get jiggy in an airplane at least 5,280 feet above the earth. Another flamboyant group of pleasure-seekers is comprised of mountaineers who boink during their trek up Mt. Everest. Then there are the people who travel to far-flung spots where they have sex outdoors during total eclipses of the sun. I urge you to be inspired by their examples in the near future: enjoy your own brand of adventurous eroticism. The astrological omens say it's a favourable time for lovemaking that breaks a taboo or two as it blows your mind in the best ways.



CANCER June 21 - July 22
Happy Valentine Daze, Cancerian! As I meditated on what advice might purify and supercharge your love life, I got to thinking about a statement attributed to French poet Paul Valéry: "Love is being stupid together," he said. There's an element of truth to this notion, but it's too corny and degenerate for my tastes. I prefer to focus on a more interesting and complete truth, which is this: real love is being *smart* together. If you weave your destiny together with another's, they should catalyze your sleeping potentials, sharpen your perceptions and boost your IQ. Your relationship should be a crucible in which you deepen your understanding of the way the world works. If you can't share your love with such a person this week, don't share your love with anyone.



LEO July 23 - Aug 22
In a *Village Voice* piece on New Yorkers' New Year's resolutions, Allison Sommers testified

that she aspired to "recognize joy when it bites me in the ass." That so happens to be your main assignment during this season of love, Leo. It shouldn't be too hard: the bliss coming your way will not be of the elusive, ephemeral variety. It's got teeth, and won't be in the least shy about using them. Happy Valentine Daze!



VIRGO Aug 23 - Sept 22
Happy Valentine Daze, Virgo! If you're like me, many of the most accomplished people you've known have the same blind spot: their intimate relationships. As brilliant as they may be as artists, scientists, fundraisers or humanitarians, they're often dumb about how to carry on a thriving marriage or loving partnership. Their plight is typical of the rest of us as well. Though we may have mastered countless skills, we're likely to be relatively unripe in our ability to achieve closeness with another human being. That's the bad news, Virgo. The good news is that this Valentine season and the ensuing six weeks will be an excellent time for you to take dramatic steps to cure your own version of this ignorance.



LIBRA Sept 23 - Oct 22
Happy Valentine Daze, Libral! I hope you don't mind if I gush about how much you resemble an elegant Cabernet right now. In a sense you're a fermented intoxicant with the potential to loosen inhibitions, arouse delight and promote conviviality. Or, to use the words of Thom Elkjer's wine review in the *San Francisco Chronicle*: you're like sniffing a fresh shot of espresso after a bite of dark chocolate; like a delicious flood of caramel zing and baking spices in the mouth that lingers forever. I say, take advantage of your nearly irresistible appeal.



SCORPIO Oct 23 - Nov 21
Happy Valentine Daze, Scorpio! The three love offerings I have might be a challenge for you to receive in the same generous spirit with which I'm giving them. Nevertheless, the astrological omens suggest this is one of those rare times when you can truly benefit from their bracing advice. So here are my gifts, starting with an insight from author Zora Neale Hurston: "Love makes your soul crawl out from its hiding place." Your second oracle comes from writer James Baldwin: "Love takes off masks that we fear we cannot live without and know we cannot live within." My third offering is from novelist Iris Murdoch: "Love is the difficult realization that something other than oneself is real."



SAGITTARIUS Nov 22 - Dec 21
Happy Valentine Daze, Sagittarius! Borrowing the words of poet Elizabeth Barrett Browning, I've prepared a love note for you to use as your own. Feel free to give it to the person whose destiny needs to be woven more closely together with yours. "I love you not only for what you are, but for what I am when I am with you. I love you not only for what you have made of yourself, but for what you are making of me. I love you for the part of me that you bring out."



CAPRICORN Dec 22 - Jan 19
Happy Valentine Daze, Capricorn! After careful meditation about what advice would be most likely to energize your love life, I've decided to make three suggestions. First, bring more boldness and daring to the part of your life where intimacy is of crucial importance. Second, take to heart the idea that loving another human being is an epic, heroic, monumental enterprise. Third, write down

this quote from poet Delmore Schwartz and carry it with you for the next 14 days: "Love is the most difficult and dangerous form of courage. Courage is the most desperate, admirable, and noble kind of love."



AQUARIUS Jan 20 - Feb 18
Happy Valentine Daze, Aquarius! I want to remind you, in case you've somehow forgotten, that you'll never be able to bask in the love you want to receive from another person until you master the art of loving yourself with great skill and imagination. I'll go so far as to say that it's pointless to search for a perfect partner if you're not already your own perfect partner. Here's what Buddha had to say about the subject: "You can search throughout the entire universe for someone who is more deserving of your love and affection than you are yourself, but that person is not to be found anywhere. You yourself, as much as anyone, deserve your love and affection."



PISCES Feb 19 - Mar 20
Happy Valentine Daze, Pisces! The astrological omens say that right now you need love more than you need food and drink. Not just any old kind of love, though: it has to be high-minded and mysterious, and neither sentimental nor tormented. Hoping to steer you towards what you *really* need, I'm offering you the poetic words of Pablo Neruda. Say or write them to the person whose destiny needs to be woven more closely together with yours: "Our love is like a well in the wilderness where time watches over the wandering lightning. Our sleep is a secret tunnel that leads to the scent of apples carried on the wind. When I hold you, I hold everything that is—swans, volcanoes, river rocks, maple trees drinking the fragrance of the moon, bread that the fire adores. In your life I see everything that lives." ☺

FEBRUARY 10-16, 2005

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Deadline is Friday at 3pm

CLUBS/LECTURES

SPECIAL ENVIRONMENTAL ACTIVISM 7:30pm, 101 St. every Thu (6:30-8:30) • Organic Roots, 8225-122 St. every third Thu (6:30pm)

EDMONTON'S PLANNING AND DEVELOPMENT DEPARTMENT Riverbend Library, 460 Riverbend Sq. Rabbit Hill Rd, Terwillegar Dr (944-4470) • Public meeting to discuss proposed amendment to the Magrath Heights Neighbourhood Area Structure Plan and Zoning Bylaw, Ward 5 • Thu, Feb. 17 (7pm)

FOLLOW-UPS RECORDINGS Studio 27, 2nd Fl, Fine Arts Building, U of A Campus, www.ualberta.ca/folkwaysalive • Lecture and demonstration by Kalmanovitch and Melford • Fri, Feb. 11 (4:30-6pm) • Pre-register on-line • \$5 (door)

GREAT EXPEDITIONS Hostel International, 10647-81 Ave (454-6216) • Travel slide show of Uganda, Kenya, Tanzania, Rwanda presented by Patti Stobbe • Feb. 14

HATHA DANCE, PERSONAL DEVELOPMENT AND DREAMWORK Radha Yoga Centre, 9946-87 Ave (432-3363) • Every Sun (8-9pm)

IN THE SHADOWS OF THE EMPIRE: BIBLICAL FAITH IN A POSTMODERN WORLD The King's University College, www.icscanada.edu • The Institute for Christian Studies Worldview Conference presents speaker Sylvia Keesmaat • Feb. 12

LIVING POSITIVE www.edmlivingpositive.ca (1-877-975-9448/488-5768) • Edmonton Persons Living with HIV Society • Every Tue (7pm): Peer-facilitated support groups • Daily drop-in, peer counselling

MEDITATION • Carneau United Place, 11148-84 Ave (412-1006) Drop-in meditation with Gen Kelsang Phuntso; every Thu (7-9pm); \$10 (donation) • **Diamond Way Buddhist Centre**, 4th Fl, 10314 Whyte Ave (455-5488) free meditations every Wed (8pm) • **Buddhist Meditation**, 10762 Whyte Ave (439-2492) Beginners Tibetan Buddhism; every Sun (7-9pm); until Mar. 14 • **City Arts Centre**, 10943-84 Ave; The Way of Life meditation; last Tue each month (7pm door)

MOONLIGHT SNOWSHOE AND LANTERN TRAIL Fort Edmonton Park and John Janzen Nature Centre (496-2925) • Snowshoe by moonlight and explore with a naturalist • Fri, Feb. 11 (6:30-8:45pm or 7:30pm-9:45pm) • \$9 (adult)/\$6 (child) • Pre-register

NASCENT Support group for late teens to early thirties, those who feel lost, alone and confused or those who have wisdom to share • Ldidnt_know@hotmail.com

PHILOSOPHERS' CAFE Glenora Grill, 10139-124 St (492-0448) • Topic: Preserving Mother Nature for future generations: Present versus future justice with Dr. Karen Houle • Sat, Feb. 12 (2-3:30pm)

RADHA YOGA CENTRE 9946-87 Ave (432-3363) • Hatha, dance, personal development and dreamwork • Every Sun (8-9pm)

TOASTMASTERS • **St. Paul's Church**, 4005-115 Ave (476-6963) • Learn public speaking; every Thu (7-9pm) • **Baker Centre**, 10th Fl, 10025-106 St (477-2613) Upward Bound Toastmasters; every Wed (7pm) • **Norwood Legion**, 11150-82 St (456-3934) Norwood Toastmasters Club Weekly meeting about public speaking, and how to improve your communication and leadership skills; every Thu (8-10pm) • **Central Lions** 11113-113 St (405-6408/489-83) Enthusiastic Seniors Toastmasters meetings first and third Tue every month

(1:30pm)

SABER THE NORTHERN LIGHTS: THE NORWAY FOREST V Wing Lecture Theatres, Rm 120, U of A (492-5825) • Lecture on the landscapes of death: a requiem for Alberta's grizzly bears by Dr. Mark Boyce; Thu, Feb. 10 (4:30pm) • Lecture on the shaky role of public involvement in Alberta by Dr. Naomi Krogman; Feb 17

QUEER LISTINGS

AGAPE Faculty of Education, U of A Campus • Sex, sexual, gender differences in education and culture focus group • Contact Dr. Andre Grace (andre.grace@ualberta.ca) for info

AXIOS (454-8449) • A support group, local chapter of the International organization of Eastern Orthodox and Eastern Rite Catholic Gay and Lesbian Christians

BISexual WOMEN'S COFFEE GROUP group@yahoo.ca • Social group for bi-curious and bisexual women • Second Thu ea month (7:30pm)

BOOTS AND SADDLES 10242-106 St (423-5014) • Large tavern with pool tables, restaurant, shows. Members only

BUDDYS NITE CLUB 11725 Jasper Ave (488-6636) • Open daily 9-3, Fri 8pm • Mon: Amateur strip (12:30); DJ Alvaro, Ashley Love • Tue: retro, top 40 with DJ Arrowchaser, malebox night, free pool • Wed: DJ Eddy Toonflash; Drag shows (12:30) • Thu: Wet undies contest (12:30) w/Connie Lingua and DJ Squiggles • Fri: Dance party with DJ Alvaro • Sat: DJ Arrowchaser, pool tournament • Sexy Sundays with DJ Eddy Toonflash, all request dance party

DIGNITY EDMONTON (482-6845) • Support community for lesbian Catholics and friends

DOWN UNDER 12224 Jasper Ave (482-7960) • Stash@downunder.ca

EDMONTON BUSINESS ASSOCIATION (422-6207) • An organization for gay men and lesbians in business and their non-gay friends to share business knowledge, learn, make friends and network in a positive, proud space where being yourself is the norm

FREE-TO-BE-VOLLEYBALL Oliver School Gym, SE Entrance, 10227-118 St (444-5673) • Mixed recreational volleyball league catering to the GLBT • Wed (7:30-9:30pm) (Sept.-May) • \$3 (drop-in)/\$20 (term)/\$40 (year)

GAY MEN'S OUTREACH CREW (GMOC) 45, 9912-106 St (488-0564) • Peer education initiative for gay/bisexual men that works toward preventing the spread of HIV by improving self-esteem

HIV NETWORK OF EDMONTON SOCIETY 105, 10550-102 St (488-5742) • Programs and support services for people affected and infected by HIV/AIDS and related illnesses. Counselling, referrals, support groups, harm reduction, education, advocacy and public awareness campaigns

ICARE 702A, 10242-105 St (448-1768) • www.icarealberta.org • The Interfaith Centre for AIDS/HIV Resources and Education (formerly Interfaith Association on AIDS) provides spiritual support and connections for those affected by HIV/AIDS

ILLUSIONS SOCIAL CLUB GLCCE, Suite 45, 9912-106 St • Meetings every second Thursday each month

INSIDE/OUT U of A Campus • Campus-based organization for lesbian, gay, bisexual, transgender and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • Third Thu each month (fall/winter terms): Speakers Series. Contact Kris (kwells@ualberta.ca) or Marjone (mwonham@ualberta.ca) for schedule

LAMBDA CHRISTIAN COMMUNITY CHURCH Carneau United Church, 11148-84 Ave (474-0753) • Every Sun (7pm): Worship services. Serving the gay, lesbian, bisexual and transgendered community

LUTHERANS CONCERNED www.lcna.org (426-0905) • A spiritual community which gathers monthly for sharing, friendship, individual support and a safe space for our own spiritual questions

MADELEINE SANAM FOUNDATION Faculté St. Jean, 8406 Marie-Anne Gaboury (91 St) Rm 3-18 (490-7332) • Program for HIV-AIDS prevention, treatment and harm reduction in French, English and other African languages • Every 3rd and 4th Sat (9am-5pm) • Free (member)/\$10 (membership) • Pre-register

MAKING WAVES SWIMMING CLUB www.geocities.com/makingwaves_edm • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Every Tue and Thu

MEN TALKING WITH PRIDE (488-3234) • Every Sun (7pm): A safe, supportive, confidential discussion group talking about all gay related issues, for men at any stage of coming out • Free • talkingwithpride@hotmail.com

METROPOLITAN COMMUNITY CHURCH OF EDMONTON (429-2321) • Weekly non-denominational church services

PFLAG GLCCE, Suite 45, 9912-106 St (462-5958) • Meetings every third Tuesday of the month at 7:30pm • Support/education for parents, families and friends of lesbians/gays/bisexuals/transgenders

POLICE LIAISON COMMITTEE (421-2277/1-877-882-2011, ext. 2038) • Edmonton Police Service and the gay and lesbian community

PRIME TIMERS (426-7019) • Meetings every second Sunday of the month at 3pm. A social group for gay/bisexual men over 40 and their friends

PRISM BAR AND GRILL 10524-101 St, back entrance (990-0038) • Lesbian and gay bar/restaurant

THE BOOST 10345-104 St (426-3150) • Open Sun-Thu 8pm-3am, Fri-Sat 8pm-4am • Wed: Amateur strip with Weena Luv, Sticky Vicky, DJ Alvaro • Thu: Rotating shows: Sticky's open stage and the Weakest Link game second and last Thursday with DJ Jazzy • Fri: **Upstairs:** Euro Blitz: New European music with DJ Outlawak **Downstairs:** DJ Jazzy • Sat: Every Sat like new years: **Upstairs:** Monthly theme parties with DJ Jazzy **Downstairs:** New music with DJ Dan and Mike • Sun: Betty Ford Hangover Clinic Show: Every long weekend with DJ Jazzy • Tue-Thu \$1 (member)/\$4 (non-member); Fri-Sat \$4 (member)/\$6 (non-member); Sun \$2

STEAMWORKS 11745 Jasper Ave (451-5554) • Steambaths open daily (24hrs)

TRANSEXUAL/TRANSFEMININE SUPPORT GROUP egret@hotmail.com • Meetings every fourth Tuesday of the month • Information and mutual support for transgendered people in an open, friendly and safe environment. Open to transsexuals, transvestites, cross-dressers, drag queens/kings

WOODYS 11723 Jasper Ave (488-6557) • Open Daily (noon) • Sat-Wed: Karaoke with Annie and Tizzy (7-12pm) • Tue, Sat-Sun: Pool tournaments

YOUTH UNDERSTANDING YOUTH 45, 9912-106 St • www.members.shaw.ca/yuy • Every Sat (7-9pm) • An adult facilitated social/support group for lesbian, gay, bisexual, transgendered, straight and youth under the age of 25

SPECIAL EVENTS

ACCD'S ALL STAR HOCKEY FUN-RAISER Clare Drake Arena, U of A Campus (488-9088) • Edmonton Eskimos Alumni vs. Edmonton Oilers Alumni with U of A Pandas and Golden Bears • Mon, Feb. 21 (12:30 door) • \$8 (low-income rates available)

ADOPTION FAIR Chateau Louis Hotel Conference Centre, 11717 Kingsway Ave (496-3546) • Panel presentations featuring adoptive parents, adult adoptees, open adoptions, social workers will be available all day for consultation • Sun, Feb. 13 (10am-3pm)

AFTER DARK Edmonton Art Gallery, Sir Winston Churchill Sq (422-6223) • Hosted by Darrin Hagen, featuring music by the Marco Claveria Trio, DJ Minister Faust. Preview the erotic artworks in *Possion*, fashion show • \$35 (\$30 EAG member)/\$50 (2 tickets)

CHINESE NEW YEAR Padmanadi Vegetarian Restaurant, 10626-97 St (428-8899) • Buffet and street performances (lion dance, dragon dance, firecrackers) • Sat, Feb. 12, buffet: 11am-10pm; while the street performances: 11:30am-1pm • \$12

CUPID'S CAPERS Santa Maria Goretti Community Centre, 11050-90 St • Valentine's dinner and dance with the Trocadero Orchestra • Sat, Feb. 12 (6:30pm) • \$42.50 • www.trocadero.ca

DINNER AND MURDER MYSTERY AT DANTES Dante's World Pub, 17328 Stony Plain Rd (420-1757) • '60s evening including dinner and murder mystery followed by a silent auction and live music with Rivers Edge • Sun, Feb. 20, 5:30pm (door), 6:30pm (dinner), murder mystery theatre (7:30pm) with Outcast Theatre for Team Diabetes • \$50 • Tickets available at TIX on the Square •

53 WAYS TO LEAVE YOUR LOVER Latitude 53, 10248-106 St (423-5353) • Fundraiser featuring a silent auction, karaoke, music with DJ Slipped Disc • Sat, Feb. 19 (8pm door) • \$7 (member)/\$10 (adv)/\$14 (door) • Tickets available at Latitude, Blackbyrd

GETTING EDMONTON TOGETHER YOUTH FESTIVAL (415-5211) • Youth symposium to educate and empower youth to make a difference in their community, hosted by Movements: Afro-Caribbean Dance Ensemble; Feb. 14-19 • **Shaw Conference Centre:** • **Youth Forum:** Feb. 18-19 • **Pop Rally:** Sat, Feb. 19 (6:30pm); \$10 (door)

ICE ON WHYTE FESTIVAL McIntyre Park, Old Strathcona, 83 Ave (439-9166) • Open: Sun-Fri 11am-10pm, Sat 9am-10pm • Artists creating ice sculptures • Workshops on weekends for children • Edmonton history snow wall • Entertainment evenings and weekends • Until Feb. 11

LOVE STYLES Roxy Theatre, 10708-124 St (439-8880) • Fashion show presented by Propaganda, music by DJ Slipped Disc. Fundraiser for Theatre Network • Mon, Feb. 14 (6:30pm)

SOME LIKE IT HOT Cosmopolitan Music Society, 8426 Gateway Blvd (423-3737/488-5742) • Celebrate sexuality in all its forms at a gala event hosted by SPIN • Sat, Feb. 12 • \$7 • Tickets available at Planned Parenthood Edmonton, HIV Edmonton, Earth's General Store

UNITY OF EDMONTON 13212-106 Ave (913-6466) • Valentine open house • Sun, Feb. 13 (10:30am service, noon-1pm lunch, 1-3pm open house)

WINE, WOMEN AND SONG Storefront Studio, 6324-106 St (420-1757) • An evening of wacky wit and humour • Feb. 19 (8pm) • \$20 (adult)/\$15 student/senior • Tickets available in advance at TIX on the Square

WILLOW'S TONNER AND TALENT NIGHT Woodvale community League, 4540-50 St (462-2627) • Featuring comic Susan Carter • Fri, Feb. 11 (6pm)

VALENTINE MYSTERY EVENT Rutherford House, 11153 Saskatchewan Dr, U of A Campus (427-3995) • Feb. 13

KARAOKE

AVENUE PIZZA 8519-112 St (432-0536) • Every Thu (9:30pm)

B-STREET 11818-111 Ave (414-0545) • Every Wed-Sun (9pm): with Brad Scott

BANKER'S PUB 16753-100 St (406-5440) • Every Fri-Sat (9pm-1am): Off-Key Entertainment with Keri

BILLY BOB'S Continental Inn, 16625 Stony Plain Rd (484-7751) • Every Thu/Fri/Sat (9:30pm): with Escapade Entertainment

BLUE QUILL 326 Saddleback Rd (434-3124) • Every Fri/Sat (10pm)

BORDERLINE PUB 3226-82 St (462-1888) • Every Thu/Sat (8-11pm)

CAMELOT SPORTS BAR 10231-95 St (425-4298) • Every Sun (8pm): Hosted by Jeannie

CELI'S RUSH PUB 10338-109 St (426-5555) • Icon: Every Sat (9pm); Feb. 12-Mar. 19

CLAREVIEW PUB Victoria Trail, 132 Ave (414-111) • Every Tue (9:30pm-2am)

CLIFF CLAYVIN'S 9710-105 St (424-1614) • Eve Fri/Sat (10pm)

DOYLE'S PUB 2619-151 Ave (473-1961) • Every Fri/Sat (9:30pm): with Stone Rock

DUSTER'S PUB 6402-118 Ave (474-5554) • Kara every Wed

FRANCO'S 14059 Victoria Trail (478-4636) • Every Thu-Sat (9pm): with Debra-Fae

FUNKY BUDDHA 10341-82 Ave (433-9676) • Every Sun (9:30pm): with Scott

GAS PUMP 10166-114 St (488-4841) • Every Tue/Wed (9pm)

HILLVIEW PUB 311 Woodvale Rd. W, Millwoods (460-0468) • Every Fri/Sat (9:30-1am)

JIMMY RAY'S 15211-111 Ave (486-3390) • Eve Fri/Sat (8:30pm): Name that tune

KELLY'S 11540 Jasper Ave (451-8825) • Every Sun/Wed

L.B.'S 23 Akens Dr, St. Albert (460-9100) • Every Thu/Sat (9pm)

MARK'S BACK PUB 13403 Fort Rd (406-5152) • Every Fri/Sat (9pm): with Peggy Sue

MICHAEL'S 11730 Jasper Ave (482-4767) • Every Mon: with Scott

ORLANDO'S I 15163-121 St (457-1195) • Every Thu (9pm-2am): Off-Key Entertainment with Nicole

ORLANDO'S II 13509-127 St (451-7799) • Every Tue/Wed (9pm)

OVERLAND RESTAURANT 12960 St. Albert Tr (466-0667) • Every Fri/Sat (9pm): Off-Key Entertainment with Connie

PEPPERS Westmount Centre, St. Albert Trail, 11 Ave (451-8022) • Every Thu

RATT U of A Campus (492-2048) • Karaoke Wednesdays with Kriegs from Stone Rock Productions

RATTLESNAKE SALOON (438-8878) • Every Mon/Tue/Wed with Mr. Entertainment • Every Thu Name that Tune

ROSARIO'S PUB 11715-108 Ave (447-4727) • Daily (9pm)

ROSEBOWL PIZZA 10111-117 St (482-5152) • Every Wed/Sat (9pm)

ROSIE'S BAR AND GRILL • **DOWNTOWN**, 10604-101 St (423-3499); Mon-Sat (9pm); Sun (7pm), with Ruth • **HIGHSTREET**, 10315-124 St (482-1600); daily (9:30pm) • **OLD STRATHCONA**, 10475-80 Ave (454-7211); Thu/Fri/Sat (9:30pm-1:30am)

STRATHEARN PUB 9514-87 St (465-5478) • Every Wed/Fri (9pm)

TODAY'S 5224-86 St (465-6223) • Every Fri/Sat (9pm-1am)

WINSTONS PUB 9016-132 Ave (457-4883) • Every Wed/Fri/Sat (9:30m-1am)

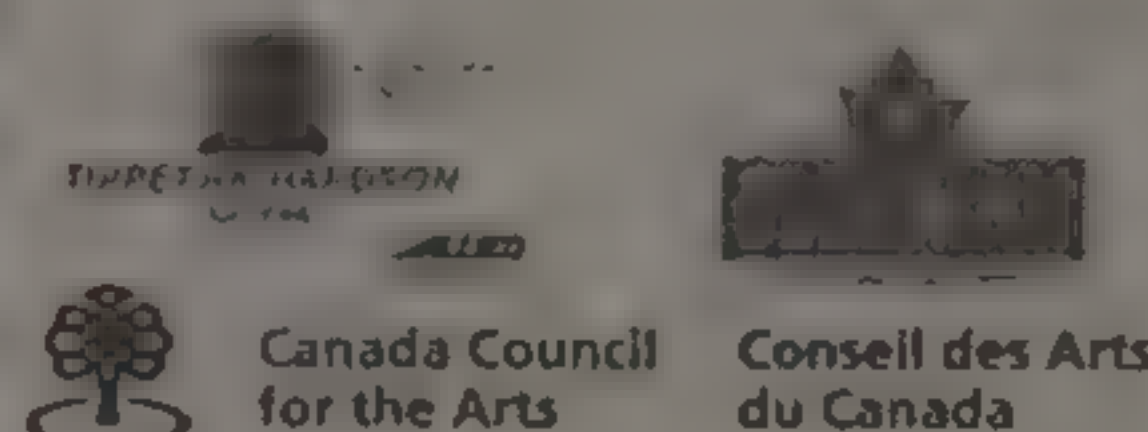
WOODYS 11723 Jasper Ave (488-6557) • Open Daily (noon) • Sat-Wed: Karaoke with Annie and Tizzy (7pm midnight)

YESTERDAY'S 205 Carnegie Dr, St. Albert (459-0295) • Every Tue (9pm-1am): Off-Key Entertainment with Nicole

ZOCCA'S PUB 10807 Castledowns Rd (473-6339) • Every Sun (9pm-1am): Off-Key Entertainment with Nicole

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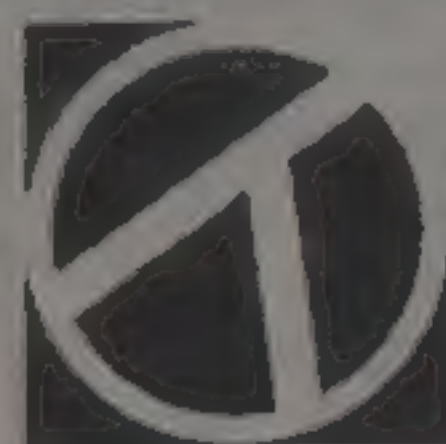
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GrapeVine PERSONALS

For many years from our office in St. Albert, the GrapeVine has been bringing people together. We have now outgrown this location and have just expanded to new facilities in downtown Edmonton. While this means a new phone number for you to call, it allows us to add increased lines to help us to serve you even better.

Call for details about our exciting promotional partnership with www.SolsticeBeauty.com. Women on our system will earn absolutely FREE skin care rewards just for choosing to use the GrapeVine. We hope you enjoy!

Women Always FREE: 702-2224 **FREE 2 Hour Trial for MEN: 702-2223**

The GrapeVine Club Inc. does not prescreen callers. Free local Edmonton call. Must be 18+. Fun and confidential. Limit one free trial account per home phone number.

MICHAEL BUBLÉ

- It's Time

The new studio recording featuring "Home" and 12 all-time classics.

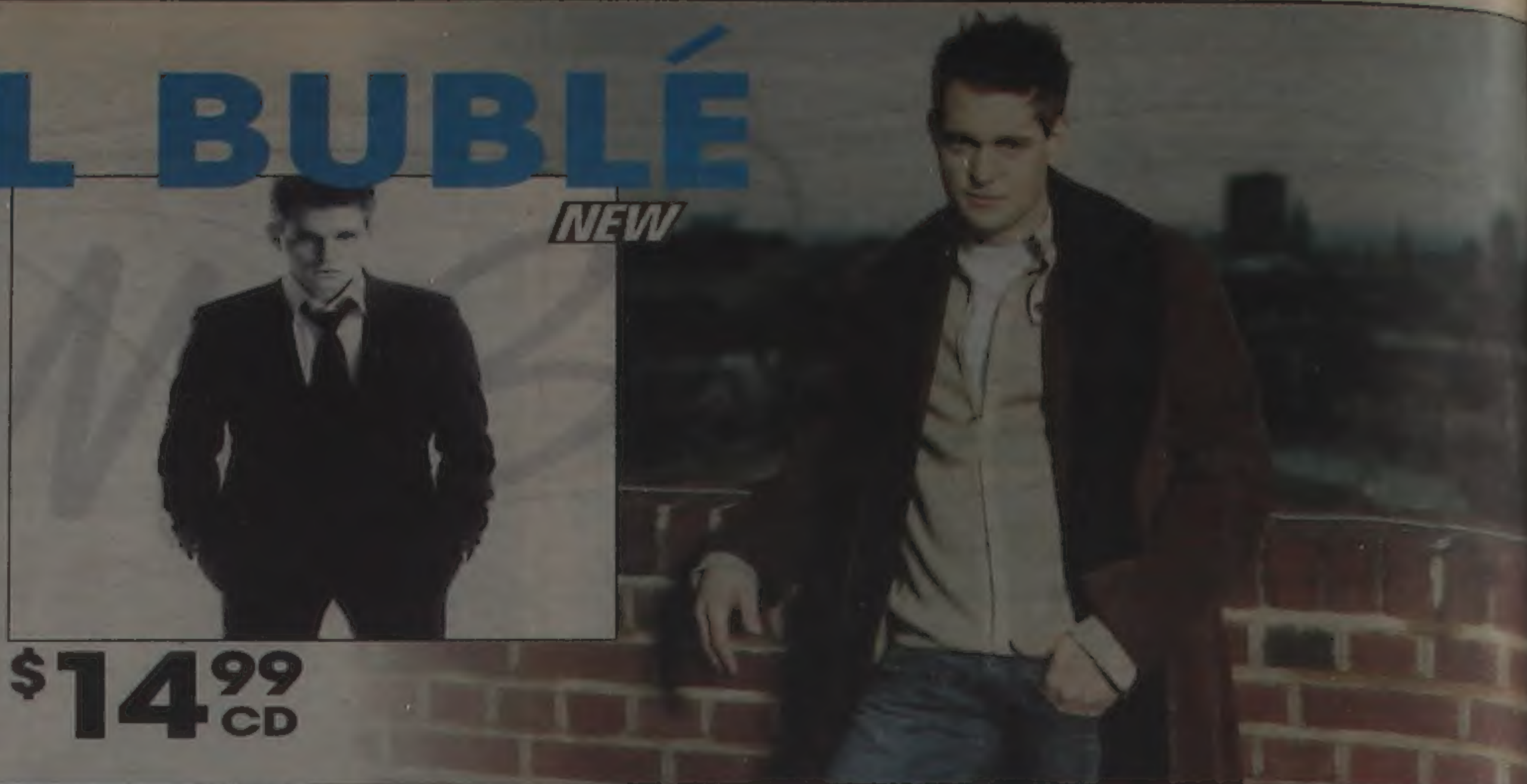
His vocals never sounded more effortless, versatile or compelling on this eagerly awaited new album.

"It's Time" firmly establishes Michael's credentials as a world-class artist.

Special Edition Also Available

\$22⁹⁹ CD

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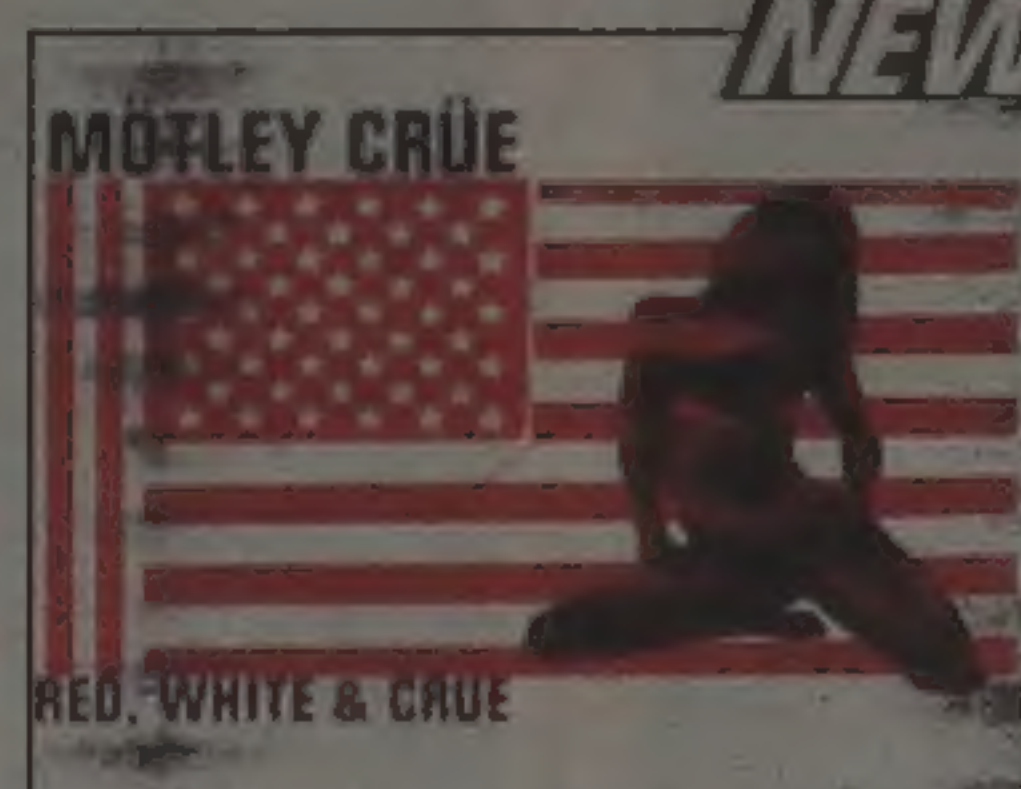


- Seventeen Days

After selling 10 million albums worldwide, 3 DOORS DOWN are back with their 3rd studio album featuring "Let Me Go"



\$12⁹⁹ CD



MÖTLEY CRÜE

Red White And Crüe **\$14⁹⁹** 2CD

Brand new 2-CD Greatest Hits collection, plus 3 new songs including "If I Die Tomorrow"

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GRAMMY AWARDS

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ray charles



RAY CHARLES

- Genius Loves Company
6 nominations including Album Of The Year

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KANYE WEST

- College Dropout
10 nominations including Album Of The Year and Best New Artist

\$12⁹⁹ CD



U2 - How To Dismantle An Atomic Bomb
3 nominations including Best Rock Song for "Vertigo"

\$14⁹⁹ CD



\$14⁹⁹ CD

GWEN STEFANI

- Love, Angel, Music, Baby
Best Female Pop Performance: "What You Waiting For?"



JAMIE CULLUM **\$9⁹⁹** CD

- Twentysomething
Best Jazz Vocal Album



EMINEM **\$14⁹⁹** CD

- Encore
Best Rap Solo Performance



THE KILLERS **\$12⁹⁹** CD

- Hot Fuss
3 Nominations including Best Rock Album



SCISSOR SISTERS **\$12⁹⁹** CD

- Scissor Sisters
Best Dance Recording: "Comfortably Numb"

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